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# COMPETITION



Entries must be submitted on a postcard or on the back of an empty, sealed-down envelope. Prizes will be awarded to senders of the first two correct entries checked after the closing date and will be allocated in the order they are drawn. No entrant may win more than one prize and both prizes must be accepted as offered. Entries arriving after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition

is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today* and B. Hague & Co.

Decisions of the judges and the Editor of *Machine Knit Today* in all matters affecting the competition will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a

future issue of *Machine Knit Today*. We all like our knitting to have the professional touch, but poor finishing-off can spoil all our efforts ... and that's where Hague have come to the rescue with their Hand Linker. Sewing-up seams by hand is a slow, fiddly process, but using the Linker takes a fraction of the time and the end result is neat and without unsightly joins and bulges.

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HAGUE HAND LINKER COMPETITION, MACHINE KNIT TODAY, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS.

Closing date for receipt of entries is Friday, May 28 1993.

- 1. DHAN KERNIL**
- 2. UGEAH**
- 3. DITY RYAT**
- 4. CLURRICA**
- 5. MERGANT**
- 6. MASES**
- 7. NOCE SHOLDER**
- 8. TERNTAP**



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KNIT  
TODAY**  
INCORPORATING  
PROFITABLE  
MACHINERY KNITTING

May 1993

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# EDITOR'S LETTER

Machine knitters often acquire quite a selection of accessories which are tried out with enthusiasm and then neglected. If it is the incentive and inspiration you need to try them again, I think we might be able to help. If you have a garter bar stored away in the box, get it out in readiness to try out Pauline Falk's invention — Falkberry stitch. Whilst it is to hand, take a look at the techniques used for the lady's lace and Fair Isle top — the garter stitch bands can be produced using the garter bar. If you like the look of this garment and have a ribber carriage, then you can also work the bands with this. New and experienced ribber knitters alike are sure to glean some insight into their work from Joyce Schneider's article explaining the operation of the ribber and which of the manual's 'rules' can be broken. Having gained some ideas and confidence from Joyce, read on and try out some of the fascinating fabrics that Ruth Lee has described in 'Designer Look for Men's Wear'. If you need ideas and patterns for further new fabrics, then don't miss this month's Stitch Library which has a wealth of designs adaptable for all machines, plus a rather special three-colour Jacquard pattern designed for Passap/Pfaff knitters.

After all that work, put your feet up and travel the world with Irene Krieger's 'route' to machine knitting, Angela Gordon's further look at Creation 6 and a 'Focus on Fashion'. If you feel like a change, then we have the perfect excuse for you to turn to your sewing machine. Irene gives techniques for everything from buttonholes to monograms, made by the sewing machine on to knitwear. Carole Baker encourages us to keep the sewing machine to hand at the start of her short series, where she is discussing sew and knit co-ordinates with special emphasis on patchwork techniques.

If you have an electronic machine with a garter carriage, then you can put it to work to make the delightful 'V' neck sweater with bold texture whilst you play around with the PPD, following ideas gleaned from 'Masterclass'. However, owners of all machine types have been catered for. Maxi-Motifs were originally designed for use on Singer machines, and we have three further designs this month, plus lots of ideas to use them to best advantage. 'Motifs with a Plus' has a dog and kite theme which is readily adapted for interesting children's wear — or you can get out the Intarsia carriage to knit a swimming duck sweater for a smaller child.

In fact there is so much to try and to knit in this month's issue I had better stop chatting and let you get on with it — or you won't have time to fit it all in before June!

We were sorry to hear that Toyota will no longer be manufacturing knitting machines. However, Toyota owners need not panic, as spares and service will be readily obtainable for some time to come. Mr C. Whitehart, Sales and Marketing Director sent us the following letter:

Due to worldwide fall in demand TOYOTA KNITTING MACHINES will no longer be manufactured.

Owners of Toyota knitting machines can continue for several years to have their machines serviced via our main Service Department — telephone number 0274 727555 and may continue to obtain spare parts direct from our shop in Bexleyheath or by post from our Head Office in Dartford, Kent.

This decision has no effect whatsoever on any other Toyota product. We will shortly be introducing new models to our highly successful range of Toyota sewing machines and overlockers, which will continue to be a leading brand throughout the world, especially in the UK.

*On a completely different subject, Alistair McDonald expressed concern about some of the comments made in Terry Mason's article in the March issue. In fairness to Terry, it was rather a large topic to cover*

# THE LETTERS PAGE

*in a comparatively small article, so some generalisations were of necessity unqualified. However, here are Mr McDonald's comments:*

My job is to market Hunters Yarns to industry, to retailers and to the public. We have run a Mail Order service for our woollen spun knitting yarns for some five years and we regularly advertise in magazines which cater to the machine knitter. I write to express my concern about some of the statements made in the article 'Yarn Know How' by Terry Mason. The writer's qualifications are formidable and I hesitate to criticise but some comments cannot be allowed to pass

without comment.

The article states *Even a yarn described as 'Wool' is unlikely to be 100% pure wool...*

Our yarns which we describe as wool are 100% pure new wool and I believe that all responsible spinners adopt the same practice.

*MOHAIR, CASHMERE AND VICUNA... they are usually blended with wool and/or other fibres.*

This is not the case with yarns spun for knitted garments.

*Cashmere and Vicuna are quite expensive...*

Well, yes, but what is 'quite expensive'? The latest research I did into yarns advertised in your magazines showed the price of wool yarns varied from about £10

to £25 per kilo. The cheapest cashmere at that time was in the range £174-£209 per kilo. I would call this very expensive.

*Wool wound into balls is invariably oiled for hand knitting...*

Hunters don't do this and I would be surprised if other spinners do.

*...the count is not stated on the cones...*

The count is stated in our cones and also in the cones of all reputable yarn spinners.

Finally, the box at the end of the article is quite meaningless when one considers that there are at least half a dozen different count systems in current use in the UK.

As you can see, there are various implications in this article for our company and also for the spinning industry in the UK.

*We appreciate Mr McDonald's comments and would like to add that we believe these are valid for the vast majority of spinners supplying the machine knitting market. Most of the yarns have to pass stringent tests in order to display the yarn make up labels that they do — for example the British Wool Secretariat's Woolmark can only be obtained after such (independent) tests and appropriate registration.*

**Editor**

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**Joyce has been the tutor at many ribber workshops. Believing that students work better if they understand their machine, she answers commonly asked questions and puts some of the 'rules' of ribbing in context**

For many years my students have told me that one of their favourite topics has been the ribber. When I begin a lecture on the ribber my first question is: "How many have a ribber?". The majority of the class generally raise their hands. I then ask: "How many of you love working on your ribber?". Invariably fewer hands are raised and there is some nervous laughter. Further questioning usually shows that the students seldom use their ribber for anything but ribbing and although they feel that ribber fabrics are very desirable, their successful production is another matter. I once felt the same way, but many hours of study and observation have led me to some very interesting conclusions. Let us look at the questions that I am most asked about the ribber (and in my next article the production of ribber fabrics). We will explore techniques that will make knitting with the ribber much easier.

#### **WHAT IS THE RIBBER?**

A student of mine once said: "The ribber is a bed of needles that sits in your lap, gets in your way, and is a constant source of aggravation". In fact, the ribber is a bed of needles whose orientation is opposite to that of the main bed, and capable of knitting stitches backwards to those knitted on the main bed. If we look at a knitting machine we will see that we don't actually have a *knitting* machine, we have a *purling* machine. If the main bed makes purl stitches, then the ribber makes knit stitches. It is this combination of knit and purl stitches, joined with the patterning capabilities of the machine that make up the whole litany which we call ribber work.

#### **THERE ARE SO MANY RULES!**

What will happen if I forget something? Will I break my machine?

The most terrifying thing that most knitters find when they first start knitting with the ribber is an endless list of RULES. Rules for needle set ups, rules for casting on, rules for tension etc. During the course of this article we will explore these rules, which ones are necessary — which ones can be safely ignored.

#### **WHERE CAN I FIND AN EXPLANATION OF THE SETTINGS OF THE RIBBER CARRIAGE?**

They do not seem to be in the manual.

When I got my first ribber, the thing that surprised me most was lack of an explanation of how the cams on the ribber operate. If we look at the combination of cams present on most ribbers we will see



## **THE AMERICAN TOUCH**

**Ribber Basics —  
Breaking all the Rules  
by Joyce Schneider**

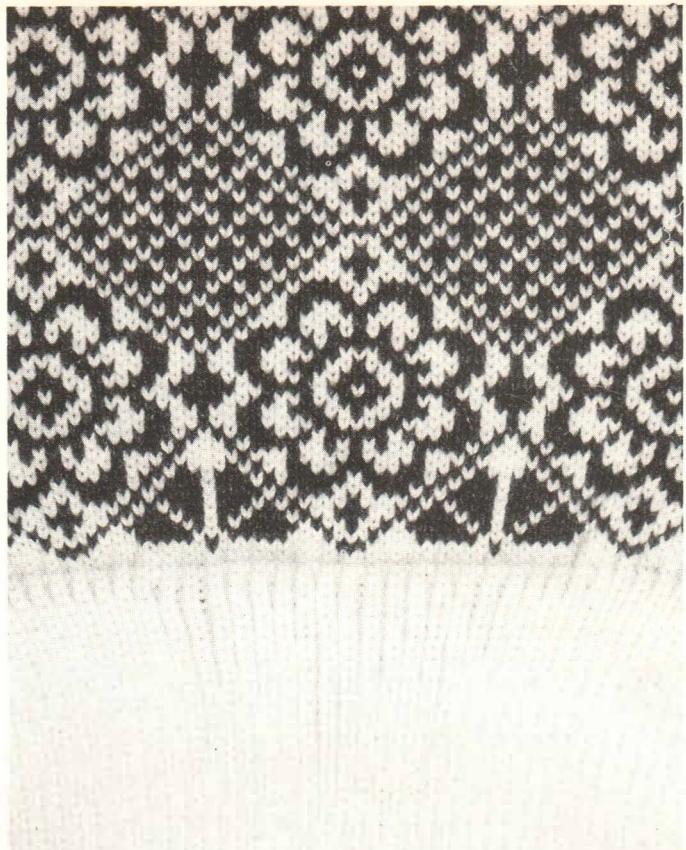
that they are capable of doing partial knitting, slip and tuck just as is the main bed of the machine. On most models patterned multi-colour knitting of ribbed fabrics is done as a function of slip since the yarn carrier for most ribbers is capable of holding only one colour of yarn at any one time. Toyota with their Simulknit function is the only Japanese system that can carry two different colours of yarn at once. We will not, however, deal with colour work in this discussion.

Look at your ribber manual and you will see that the partial knitting levers are located on the sides of the carriage. The function of partial knitting on the ribber is the same as on the main bed. In the off position, needles brought to the fully extended position will knit. When the partial knitting levers are engaged, needles brought to the fully extended position will not knit. The rules for doing wrap stitches to avoid holes in this type of work are the same as for the main bed.

There are three slide levers on the face of the ribber carriage. Combinations of the settings of these three levers control the slip and tuck functions of the ribber. The centre lever controls the selection cam. The selection lever sets the mechanism for either slip or tuck. On Brother machines, for example, the down position of the selection cam lever sets the machine for slip, and the upper position of the selection cam lever sets the machine for tuck. The outside levers control the mechanism which sets the direction of the function. For example, if you want to slip from right to left, set the selection cam lever to the slip position and engage the direction cam lever on the left side of the carriage (the side of the carriage which leads, controls the direction of the function). If you want to tuck in both directions, set the selection cam lever to the tuck (upper) position and engage both direction levers. The idea is the same as on the main carriage except that there, both the selection and direction functions are incorporated in the same setting.

Looking at the ribber bed we see three other mechanisms—the racking handle, the racking indicator and the pitch lever. The racking handle changes the orientation of one bed in relation to the other.

The racking handle indicator will show the position of one bed relative to the other on and off centre. The centre position on the racking indicator is 5. At that position there is a ribber needle matching every needle on the main bed. It is only necessary to have the racking indicator at 5 when you are using needles at the very end of the machine. I had a student who was in the middle of the back of



**SAMPLE 1**

her sweater when she let out a frustrated sigh and stripped the piece of fabric off the machine. I went to her and asked what had happened to cause her to do this and she said she had just discovered that her pitch indicator was set to 3 and her pattern said it should be at 5. In fact, this would only have been a problem if she were using the entire bed of needles.

The third mechanism is the pitch lever. When set to P the needles on the ribber and the main bed are aligned one with the other. In this position, the machine must be set up in a pattern that is a variation of every other needle in work on one bed and the opposite every other needle in work on the other bed. When the pitch lever is set at H the ribber needles are aligned with the sinker pegs on the main bed and it is possible to have needles working side by side on each bed without jamming during the knitting process.

#### **HOW DO I SET UP THE NEEDLES TO KNIT A 1x1 RIB?**

The ribber manual tells us to place the pitch of the ribber at P, and to set the racking indicator at 5 (the centring number of the ribber).

The first thing we must do is set up the needles. The set up for 1x1 rib is every other needle on the main bed and the opposite every other needle on the ribber for as many needles as are needed to get the desired width.

The manual tells us that we must

have both end needles on the main bed. This is not true. If we are casting on and using the needle set ups as shown in the manual, we should have the end needle on the left hand side of the machine on the main bed. When knitting the circular rows of the selvedge it is helpful to have the end needle at the left on the bed which will be knitting first. On the right side of the machine the position of the end needle does not matter. The end needle on the right may be on either bed unless there is a reason for it to be on the main bed. In situations where I must have needles on the main bed on each side and I need an even number of stitches after the ribbing, I usually begin with one less stitch and increase one stitch after the selvedge is completed.

#### **HOW CAN I KNIT A BETTER SELVEDGE?**

We begin casting on with the ribber by knitting a selvedge. The selvedge stabilises the edge of the fabric. The manual tells us to set the tension to 0 and knit one row across the needles. This row forms a zig-zag of yarn between the two beds. You are to hang the cast on comb on the zig-zag row. The cast on comb provides downward pressure on the work and assists the carriage in forming the stitches. The cast on comb compensates for the lack of sinker brushes in the ribber sinker plate.

At this point, the manual tells us to loosen the tension and add weight

to the cast on comb. I do not recommend this. I leave the tension set to 0 throughout the knitting of the selvedge and prefer to control the tension on the cast on comb with my hand rather than using the weights. The selvedge tends to be tighter and more attractive using this procedure. Now set the machine as the manual instructs for the circular rows and knit the number (two or three) that you desire. Both carriages are now set back to plain knitting and one more row is knitted to close the circular rows of the selvedge (see Sample 1).

#### **NOW THAT I HAVE FINISHED KNITTING THE SELVEDGE, HOW MUCH WEIGHT SHOULD I USE?**

After the selvedge is finished I add weights at a ratio of one large ribber weight for every 40 or partial group of 40 needles when counting both beds. It is possible to overweight your work and this can cause problems with stitches not knitting off properly. The weight needs to be evenly distributed across the length of the cast on comb, with the end weights being to the outside but as close to the edge of the rib as possible.

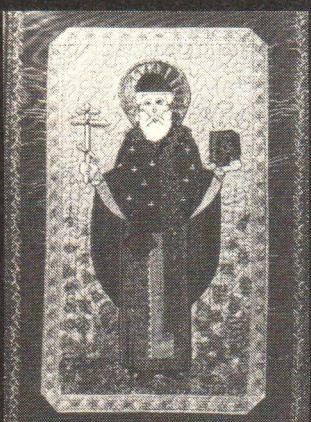
#### **HOW DO I KNOW WHAT TENSION TO USE?**

The tension is tightened to two to four full tension numbers below where that yarn would normally be knitted in stocking stitch. If you are unfamiliar with the yarn, make a few samples to find the best tension setting for the ribbing of that particular yarn before casting on for the rib of the first garment piece. Record the tension that you choose as a starting point when you use that yarn again. After you have knitted the yarn several times, you can probably safely assume that tension to be useful for all colours of that yarn. The large reduction in tension from that of the main bed is the method used to compensate for the large gap between the two beds of needles.

When you remove the ribbing from the machine and remove the cast on comb, the thing that you will notice first is that the selvedge has a tendency to ruffle. When the fabric is tubed and pulled, the ruffle is still there. To eliminate the ruffle, take a blocking wire and run it through the edge of the selvedge and pull up gently on the ribbing to pull up the stitches all the way to the zig-zag row. (Blocking wires may be made from piano wire, but be sure to use stainless steel wire so that they will not rust when steam is applied during blocking.)

Next time, we will take a closer look at the actual fabrics from the ribber.

Irene's name is well-known to many, as an author of articles for European machine owners, designer, lecturer and teacher



Russia at last!



In view of her family history, I cannot help wondering if we would have understood Irene, even had she acquired a knitting machine, if her family had stayed in their homeland! Irene's grandparents were white Russians, living on their own estate near Moscow (somewhere near the runway of the current airport!). They had servants and governesses and spoke fluent French — the language of the court — but 'come the revolution' left their comfortable life for a refuge in Siberia. When the problems spread there, the family travelled south, ending up in China. After the war, the surviving members of the family were stateless refugees. The grandparents had split up, so her grandmother and mother spent a few years under canvas in a refugee camp before being accepted further south — in Australia. That is where Irene's parents met and where she was born. However, although they remained in the same country, due to her father's work in local government, new posts and promotions kept them moving — from Tasmania to New South Wales and then, finally to Queensland. It was here that Irene studied and qualified as a domestic science teacher and taught for a short time.

#### ACROSS THE WORLD TO MACHINE KNITTING!

However, wandering must have been in the blood, for she soon set off on her travels, starting with South Africa. Unlikely as it may seem, this was where she was first introduced to knitting machines.

# Profile of Irene Krieger

## The International Family by courtesy of the Russian Revolution



She wanted to do something that used her domestic science skills and applied for a demonstrator's post in a large department store. Although she had no machine experience, she was hopeful as she had a good knowledge of hand knitting. During the interview, the store personnel showed her the knitting machine and how to use it. With the feeling, however, that she wasn't likely to get that particular job, after

the interview Irene walked out of the store and across the road into the Singer shop opposite. They asked what she knew about knitting machines and Irene told them everything she had learnt in the last half hour — and got the job! She was with Singer for a while and enjoyed both the knitting and sewing machine side, then worked as an interior decorator for a couple of years before deciding that she

didn't want to put down roots in Africa, so it was time to move on. Flying the longer distances and using a variety of local transport, she travelled to East Africa. Her route reads like an exotic geography lesson, including such places as Durban, Cape Town, Johannesburg, Bulawayo, with an intended final destination of Cairo. However, this was not to be, as it was the time of the 'Six-day war', which stranded her at the airport in Addis Ababa, so she took the next available flight and went on to Athens. From there, with intervals in Rome, Geneva, Venice, Switzerland and Paris, she finally came to London.

### BACK TO CRAFTS

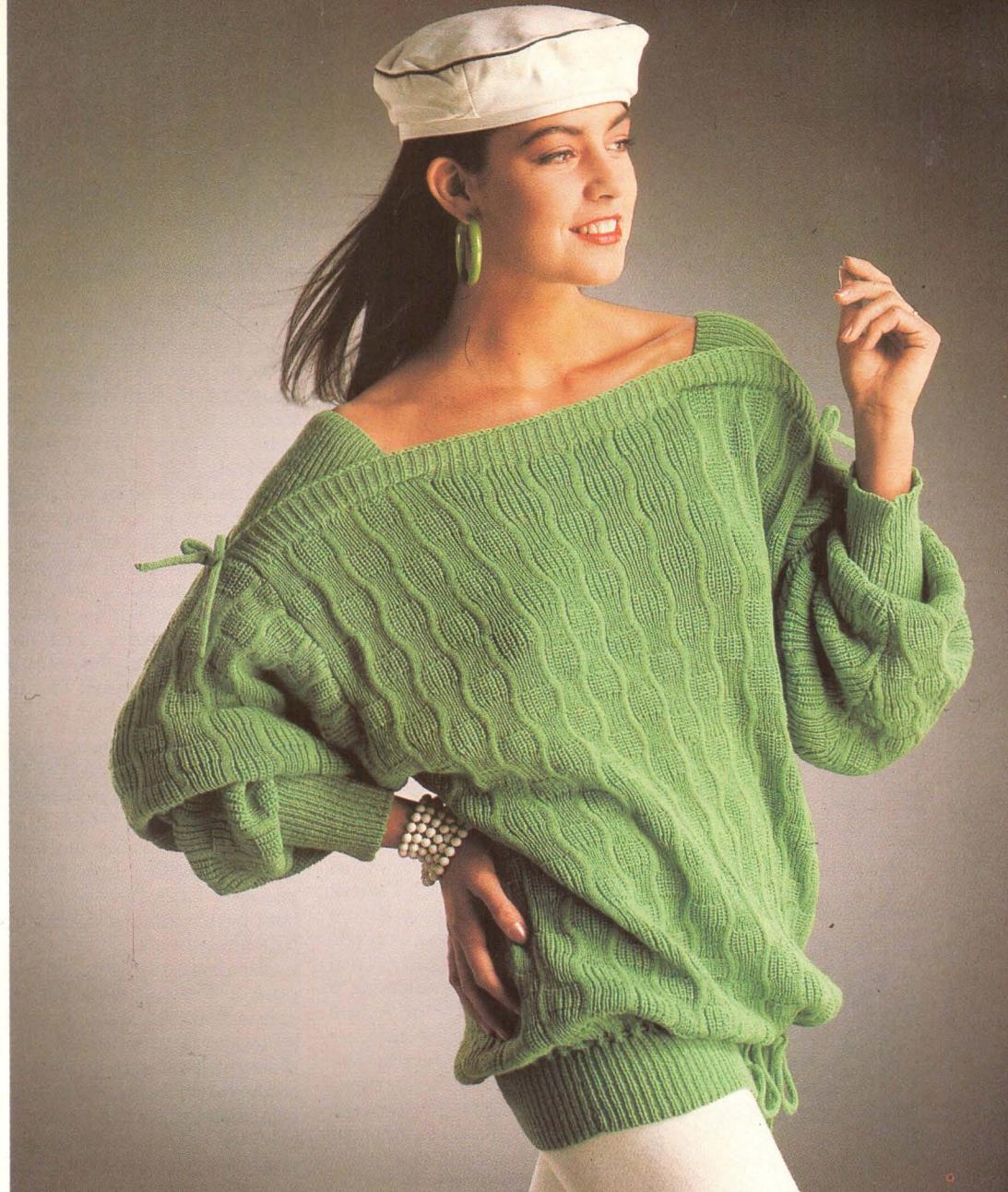
By this time, she had decided that what she really wanted to do was to go to Russia, but needed to get a job and save to do so. Again looking for something that would use some of her needle and craft expertise, she ended up with a job in 'The Needlewoman' shop in Regent Street. I don't know how many of you will remember the shop, but it was always full of fascinating threads, materials, fabrics and transfers, with an equally interesting mix of customers from all over the world. It seems odd to me that I had probably met Irene there, as I was a very regular customer during her period of employment. She wasn't tied to one department as she was frequently called on for her translating skills as well as her technical ability.

In order to increase her potential 'employability' abroad, Irene worked in a variety of office environments, teaching herself audio typing whilst managing an employment office and being paid for 'pub crawling' — whilst employed at a chartered surveyors whose specialty was the rating of pubs!

### MARRIAGE AND A KNITTING MACHINE

Although Irene thought her wandering might continue when she met her husband, who is German and at the time working through a one-year contract in England, her forays abroad since have been for holidays, visiting the family — or in latter years as a guest lecturer at seminars and shows. She has seven surviving members of her family, the nearest is an aunt in Switzerland, with others scattered from Australia to Japan — luckily she doesn't mind flying!

When she married, the firm she worked for was consolidating offices and her boss was retiring, so it seemed the perfect time to 'retire'. Taking voluntary redundancy bought her — guess what — a knitting machine. Agreeing to stay at home — as her husband wanted



her to do, she said that she would try producing one-off designs and any profits she made could go towards their holidays. During her first year they holidayed in Kenya!

### HAPPY ACCIDENTS

She continued her designing and knitting for about five years and started working freelance for Pfaff by doing someone a favour! Her local yarn shop had promised to find some suitable people for a large firm requiring a demonstrator at the Ideal Home exhibition. Irene was asked if she would go for an interview, she did, got the job, enjoyed the work and although she started out on their sewing machine side, soon moved across to the machine knitting side. Working at an exhibition one day, on a stand opposite *Machine Knitting News* she was spotted by Gloria Ayres (former editor of many of the *MKN Collections*) finishing off a garment (Irene was actually wearing the garment at the time!). Gloria

commissioned the design from her there and then and soon her designs were appearing regularly in several of our publications. Her writing started when Jean Ryder, the former editor of *Machine Knitting News*, attended a talk she gave to City and Guilds students at Leamington Spa. Irene's knowledge was obvious and the rest — as they say — is history!

Reinhard has come to terms with the fact that his 'stay-at-home' wife doesn't stay at home as often as she did, but as she still pays for the holidays (they have just returned from a week in Egypt), there are no problems there!

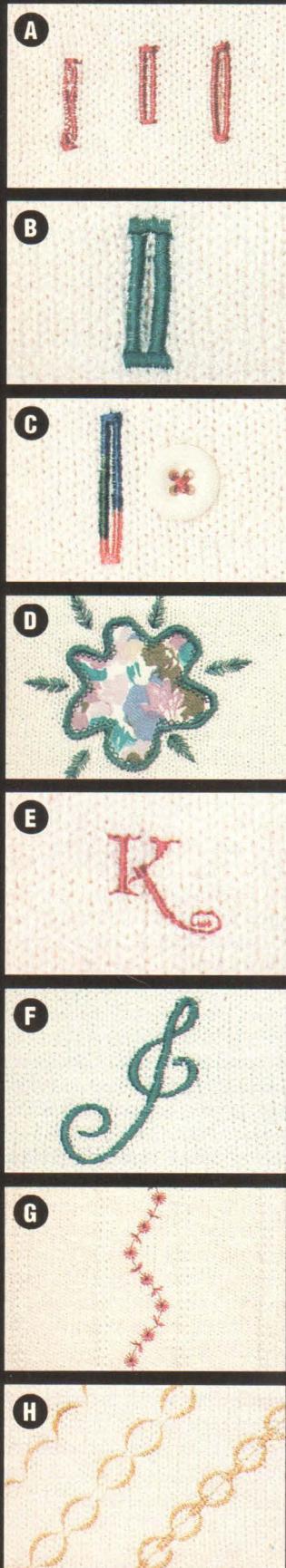
### FROM COMPUTERS TO FILMS

Like many who work in machine knitting Irene still enjoys designing just for fun. She loves anything technical, so is thrilled to work with the Electronic 6000, Creation 6 and her computer. However, she is no 'technology snob' and enjoys computer games too. Machine

embroidery gives her great enjoyment when time allows and her Russian orthodox upbringing has given her a love of the rich colouring and detail of icons. She translates these into a collage, hatched with gold and silver threads for richness and texture. She says she just loves making things and video film making is something which also occupies a lot of her free time. Having been a keen stills photographer for some years (she admitted to 10 reels of 36 frames during her week in Egypt and said that was rationing herself!) the film making seemed a natural progression and she relishes the editing and special effects as much as the picture taking!

It goes without saying that her greatest love is still travelling, the sort where you get to know the people, their habits and customs. But anything to do with making things comes a close second — which is good news for all machine knitters!

Irene Krieger with ideas and techniques for combining machine sewing and knitting



# DECORATIVE USES OF THE SEWING MACHINE

Almost all decorative techniques require needle swing, even if it is only to change the position of straight stitching, so your sewing machine must be capable of zig-zag at the very least.

## GET A BETTER GRIP!

When the individual zig-zag stitches are brought close together, a satin stitch is formed and this can be put to many uses but it brings its problems as well. The biggest problem is that when the stitches are very close together, the feed has difficulty taking the stretchy knitted fabric away fast enough and the stitches can pile up on top of each other under the foot. This eventually jams the machine, or the fabric gets stretched as it is sewn and the seam is wavy. Knitted fabric has a lot of give and as the needle swings from side to side, the thread can pull the fabric into a ridge under the foot instead of giving a nice flat stitch. I am not saying that all these things *have* to happen but rather that they can happen. The result you get will depend on what you are trying to do and the type of fabric you are doing it on. Fortunately, there are precautions we can take to minimise these effects. Putting something firm without give between the feed and the fabric for better grip, improves stitch quality dramatically. Whatever is used has to be removed or stay there forever so we have to be a bit careful in our choice. There is a product on the market called 'Stitch and Tear' which is specially designed for this purpose. It looks rather like a stiff interfacing which tears away cleanly after the embroidery is finished (the sewing machine needle perforates it rather like a postage stamp). Being a fabric-type product, any bits that remain trapped within the embroidery can safely be left there. A sheet of paper can be used in an emergency but the excess is much more difficult to remove and tugging to pull the last bits out can spoil the embroidery on the right side.

## DISSOLVING YOUR PROBLEMS

Another problem encountered when embroidering on knitting is that the embroidery 'sinks' into the depth of the fabric. Until a few months ago, I used to embroider through a piece of clear plastic such as an opened out freezer bag. This works quite well as the plastic holds

the stitches up and the embroidery is much more visible. The needle has a perforating effect on the plastic and, being clear, any that gets left behind is virtually invisible. However, I have recently discovered a product which is much more suited to the job. It is a water soluble fabric called 'Avalon' which is widely available at sewing machine shops and haberdashery departments. It looks very much like plastic except that it is dull instead of shiny, but it has the added advantage that any that remains after embroidery rinses away under the cold tap. It can also be used underneath the knitting instead of the 'Stitch and Tear' or paper.

## MACHINE SEWN BUTTONHOLES

Being able to make your buttonholes with a sewing machine instead of knitting them is a real time saver. I don't know about you, but I have trouble with knitting buttonhole bands. If I knit them from the bottom up, no matter how carefully I calculate, the buttonhole section never seems to correspond exactly with relevant parts of the garment. It is always too long, or too short or there aren't enough buttonholes, or there are too many. Like most knitters I suspect, I usually buy the buttons after I have knitted the garment, so I worry all the way home that the buttons will go through the holes. These problems are at an end if you make the buttonholes on a sewing machine. You can have them exactly where you want them, how many you want and the size you want. An added advantage is that, whilst a knitted buttonhole is simply a hole through which you push a button, a machine-made buttonhole can form part of the design. Gold lurex buttonholes take an otherwise plain black cardigan into the designer league. For Christmas, I made my teenage niece a big, baggy Fishererman's rib cardigan in lots of bright colours (she didn't know I was using up ends of cones, did she?). I had used navy for the welts, cuffs, pockets and bands to try to tie the whole thing together but it still looked rather bitty. One idea was to use buttons of all different colours but that just made it worse. I then hit on the idea of using red buttons with yellow machine-made buttonholes and the whole design suddenly looked right.

## BUTTONHOLE FEET

Most machines these days have a special automatic or semi-automatic buttonhole setting but if yours doesn't, if it will do zig-zag, you can make buttonholes. Instructions can usually be found in the manual or alternatively, you can follow the instructions given with Diagram A. You will need to experiment with stitch size and width and practice does make perfect. I would strongly recommend that you use a buttonhole foot. These are not there just to pad out the accessories box, they really do make a difference to the finished buttonhole. Designs vary, but their main feature is a grooved underside. After one side of the buttonhole is made, it fits into the groove and guides the machine so that the second side is parallel to the first. If you do not have a buttonhole foot, go to your sewing machine dealer and see if he can provide you with one. You will need to tell him the make and exact model of your sewing machine, as feet have different means of attachment, height and shanks.

## BUTTONHOLE STYLES

Swatch A shows three buttonholes. The one on the left was made using an ordinary foot and nothing under the fabric or on top of it to stop it stretching. As you can see, it is a mess. The middle buttonhole was made using the special foot, with 'Stitch and Tear' underneath and water soluble fabric on top and the results are much better. The buttonhole on the right was corded which raises the stitches to give a more pronounced effect. To cord a buttonhole, the stitches are worked over a fine cord. I used a small length of Artistic. The buttonhole foot has little notches to hold the cord taut and in the correct place whilst stitching.

Sometimes a standard machine-made buttonhole is just too delicate in appearance for a robust knitted garment. In this case, you can construct a buttonhole manually with lengths of satin stitch. I used a 4mm stitch width for the buttonhole you can see on Swatch B and how I made it is shown on Diagram B. Please be careful when you cut the 'hole' of a machine-made buttonhole as it is very easy to snap through the machining. Use a very sharp pair of scissors that cut on the point and never put the points of the scissors beyond where you want to cut. Make several small snips rather than one big cut. Someone once told me that she puts a pin across the ends of the buttonhole as an added protection. That way the scissors will not cut through the bar if she miscalculates their position and that seems like a good idea to me. The

buttonhole on Swatch C was made with variegated thread.

### FURTHER TIME SAVING

Along with the buttonhole on Swatch C, you will see a button. This was stitched on using the sewing machine. This is one of the world's best time savers. Most people do not realise that the gap between the holes on most buttons is standard. Of course, there are always exceptions and I am talking about mass produced buttons, not handmade. I use a 4mm zig-zag with the stitch length set to 0 so the machine is sewing on the spot. Manoeuvring the button under the foot can take some practice and I actually take the foot off altogether and use its 'stump' to hold the button down.

Experiment to find what is best for your machine. Always check that you have the button positioned properly by making the first few stitches with the wheel. Then all it takes is about ten zig-zags and the button is attached. My machine has an automatic tie off but with my previous one, I used to pull the ends through to the back and tie them. To this day, I am a fan of a little dab of clear nail polish on the back of the stitching to hold the button in place forever. This stitching can also form part of the design. For my niece's cardigan, I stitched the red buttons on with yellow thread.

### FABRIC STIFFENING

Appliqué is another use of satin stitch. It is usual to stiffen the fabric to be appliquéd in some way, most often with iron-on interfacing. The trouble with this in relation to knitwear is that knitted fabric falls softly but the stiffened woven fabric does not. In small areas this doesn't matter but if a lot of woven fabric is to be used, an alternative means of stiffening needs to be found. Sometimes a squirt of spray starch, which will wash out is all that is needed or a layer of water soluble fabric between the woven fabric and the knitting will do the trick. If the woven fabric is very slightly damp, the water soluble fabric will stick to it and will dry with a temporary stiffening effect. Another alternative is a purpose-made fabric stiffener. The one I use is available through Pfaff dealers but there are probably others. This is spread on to the fabric (woven or knitted) and once dry makes the fabric as stiff as a board but not so stiff that it would damage the machine. Stiffened in this way, I have embroidered directly on to knitted fabric with no backing whatsoever. This also washed out completely after embroidery and to my mind is worth the money just for the wonderful smell!

### OF CURVES AND CORNERS

Before starting, tack the pieces to the knitting going through all layers if using a backing. You may like to use a layer of plastic or water soluble fabric on the top as well. Position the edge to be appliquéd so that the machine stitches into the knitting and woven fabric equally and use a small stitch size to bring the stitches together for a good coverage. A straight edge is easy because you just have to sew, but when it comes to covering curves, do not attempt to swing the fabric as you sew because even with a backing, you may stretch the knitting. Stop with the needle in the fabric, lift the foot, adjust the fabric, lower the foot and continue. It is also important that you stop on the correct side of the zig-zag. A curve has a long and short edge — see Diagram C. You need more stitches to cover the long edge than the short but of course, the machine can only repeat the same stitch so the adjustment has to be made by the sewer. If you stop with the needle in the long edge and then make the adjustment to the fabric position, the stitches will overlap on the short side and there will be no break in the coverage. If you were to stop with the needle in the short side, the effect would be to open up a gap on the long side and the sewing would look uneven — see Diagram D. Swatch D shows a piece of appliqué which I have then gone on to embellish with embroidery stitches built into my machine.

### MONOGRAMS AND OTHER EFFECTS

Embroidery on knitwear is very

effective and very easy to do but it does require some practice. It can take two forms. You can use built-in embroidery stitches from the machine or you can construct your own using straight stitch and zig-zag. Swatch E shows a monogram which is built into my machine. I made this in seconds with a backing and top fabric to stabilise the knitting. Swatch F was more complicated in that I made this freehand with zig-zag. The feed was dropped so that I could move the fabric in any direction I wanted. You may have to hunt around for the lever or button to do this. Once the feed is dropped you are in control. If you do not move the fabric, the machine makes stitches on the spot. If you move the fabric quickly, the stitches open up and if you move it slowly they are closer together. I cannot pretend that this technique does not require practice and a certain amount of skill at the machine. Most people would put the fabric in an embroidery ring to keep it taut and this is how I made the sample. With woven fabric, you usually stretch it as much as possible when putting it into the ring, but this is the last thing we want with knitting. To stop the stretch, I sandwiched the knitting between two layers of water soluble fabric and embroidered through all three layers. Do not think for one minute that I just sat down and embroidered that letter off the top of my head. It took a lot of careful planning and positioning to get right.

### MARKING THE DESIGN

When it comes to machine embroidery or even buttonholes, getting

the position right first time round is very important because machining is hell to unpick. I use a 'disappearing' pen to mark out and in this case I actually drew the letter on to the top layer of the water soluble fabric so I could just stitch over my lines. I am sure there is a proper name for it, but a 'disappearing' pen looks like a purple felt tip with the advantage that after a certain amount of time exposed to the light, whatever you have drawn disappears. This means you can scribble as much as you like and in time all your mistakes just disappear. Of course, it is useless for phone messages as my husband found out. I have to confess, I have never told him why he couldn't find the message he knew he had written down. It is cruel I know, but I consider it his punishment for leaving the cap off and allowing the pen to dry out! These pens are also available at haberdashery departments but you may have to hunt around a bit before you find one. I use mine for marking cut and sew necklines and all sorts of things.

### SELECTION AND COMBINATIONS

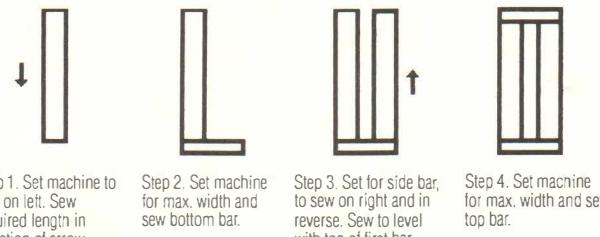
When choosing an embroidery stitch for decoration do try to make the stitch fit the space available and choose one that does not have too much density to minimise stretching. Swatch G gives an example of a simple but effective bit of embroidery. By swinging from side to side, the pattern covers a larger area but with very little stitch density.

Various built-in patterns can be combined to make a new bigger pattern and Swatch H shows how I used a scallop, zig-zag and straight stitch to form a chain. First, I made a row of scallops. It is straight on the swatch, but I could have made it go anywhere I wanted by stopping at the end of a scallop and changing direction. In fact, after each scallop, I manually moved the fabric on a bit so that the scallops were not right next to each other. I then made a second row of scallops in exactly the same way, but facing in the other direction. The chain was completed by making a bar of zig-zag over the gap between the scallops. I used straight stitch to get from one bar to the next, but you could just lift the foot and advance the fabric if preferred.

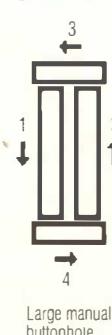
I hope that all the above has set you thinking about using your sewing machine on knitted fabric. For next time, I have devised a way of using the sewing machine to get the effect of Intarsia without all the fiddling and have designed a garment that puts the techniques I have discussed into practice.

Find out the maximum swing of the needle. Deduct 1mm for the gap and divide by 2. This is the maximum width of the side bars. For example, if the maximum swing is 5mm, the maximum width of the side bar is 2mm. Set the machine for Satin stitch.

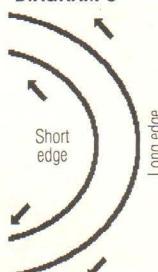
#### DIAGRAM A — BUTTONHOLES



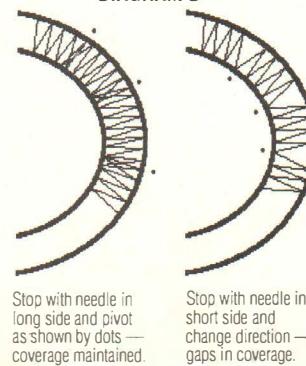
#### DIAGRAM B



#### DIAGRAM C



#### DIAGRAM D





**Sheila Bellue**

## SIZES

To suit bust 86[91:96:101:106]cm.  
Finished measurement 100[104:110:  
114:120]cm.  
Length 68cm.  
Sleeve seam 45[46:47:48:49]cm.  
Figures in square brackets [ ] refer to  
larger sizes; where there is only one set  
of figures, this applies to all sizes.

## MATERIALS

Yeoman Cannele.  
3 x 250g cones in MC.

## MAIN TENSION

30 sts and 42 rows to 10cm measured  
over garter st patt after washing and  
drying (tension dial approx 7).  
Tension must be matched exactly before  
starting garment.

## ABBREVIATIONS

See page 43.

## NOTE

Side facing away from knitter is right  
side.

Measurements given are those of  
finished garment and should not be  
used to measure work on the machine.

## ELECTRONIC PATTERN

Mark mylar sheet or program in patt  
before starting to knit.

## PATTERN NOTE

1x1 rib patt will be required from mylar  
sheet or programming.

Cable pattern (for neckband) is worked  
as follows:

\*K6 rows. Push marked Ns (see Diagram 1) to WP. K1 row. Return marked Ns to NWP (leaving loops which will enable the cable to be crossed and knitted with ease). Cross 2 sts at L behind the 2 sts at R. K1 row\*. Rep from \* to \* — these 8 rows form cable patt and are rep throughout.

## BACK

Push 150[156:166:172:180]Ns to WP.  
Attach garter carr.  
Set RC at 000. Using MC and MT-4,  
cast on. Program patt for 1x1 rib. and  
K until RC shows 24.  
Set RC at 000. Insert mylar sheet and

# Lady's Garter Stitch Sweater with Cable Detail

**MACHINES:** These instructions are written for standard gauge electronic machines with garter carriage and ribber. We used a Brother 910 with KG88 II

**YARN:** Yeoman Cannele

**FIBRE CONTENT:** 100% Cotton

**COLOUR:** We used Shade 36 Sugar (MC)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to Yeoman Yarns Ltd, 36 Churchill Way, Fleckney, Leics LE8 0UD



program for main patt. Using MT, K until RC shows 152. Place a marker at each edge. K114 rows. RC shows 266. Cast off centre 82 sts loosely. Change to main carr and set for HP. CAL. Push all Ns to R of centre to HP and WK over rem sts at L. Set carr so HP Ns will K and WK over rem sts.

## FRONT

Work as given for back until RC shows 142.

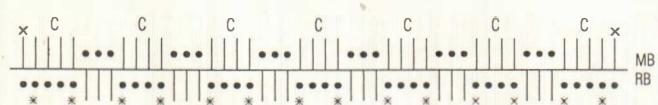
## SHAPE NECK

Note patt row. Using nylon cord, K 75[78:83:86:90]Ns at L by hand, taking

Ns down to NWP. Cont over rem sts at R for first side. Dec 1 st at neck edge on next and every foll alt row 9 times in all, *at the same time*, when RC shows 152, place a marker at each edge. When dec complete, K1 row. Dec 1 st at neck edge on next and every foll 3rd row 32 times in all. 34[37:42:45:49]sts. K until



## DIAGRAM 1



C = Group of 4 sts for cable

| = N in WP

• = N in NWP

x = Extra N for seam

\* = Marked N

RC shows 266. Change to main carr and WK.

Attach garter carr at L. Unravel nylon cord over sts at L, bringing Ns down to WP. Reset patt to noted row and RC at 142 and work L side to correspond with R.

## SLEEVES

Push 102 Ns to WP. Using WY, main carr and MT, cast on and K a few rows ending CAR. Using nylon cord, K1 row. Using MC, K1 row. Attach garter carr. Insert mylar sheet and program for main patt.

Set RC at 000. K3 rows. Inc 1 st at each end of next and every foll 4th row 22[18:14:10:6] times in all, K4 rows. Inc 1 st at each end of next and every foll 5th row 8[12:16:20:24] times in all. 162 sts. K until RC shows 148[152:156:160:164]. Place a marker at centre. Cast off loosely behind sinker pegs.

## CUFFS

Push 66 Ns to WP. Attach garter carr. Set RC at 000. Using MC and MT-4, cast on. Insert mylar sheet and program patt for 1x1 rib. K until RC shows 50. Change to main carr. With wrong side facing, pick up bottom edge of sleeve and hang on to Ns, dec 36 sts evenly along the row. Remove nylon cord and WY. Using T10, K1 row and cast off using a latch tool.

## JOIN LEFT SHOULDER

Push 34[37:42:45:49]Ns to WP. With right side of back facing, pick up shoulder sts from below WY and hang evenly on to Ns. With right side facing, pick up sts from below WY of corresponding front shoulder and hang on to same Ns. Unravel WY. Using MC and T10, K1 row. Cast off using a latch tool.

## NECKBAND

### Work in two pieces

#### FIRST PIECE

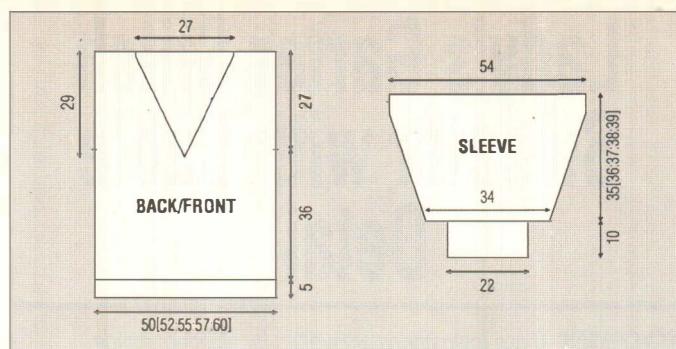
With RB in position set machine for 1x1 rib. Push 93 Ns to L and 94 Ns to R of centre '0' to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K5 tubular rows.

CAR. Transfer sts for patt as shown in Diagram 1. Inc 1 st at L. 188 sts. Set RC at 000. Starting at MT-5/MT-5 and inc T by one dot until MT-3/MT-3 is reached, work in cable patt (see patt note) until RC shows 40. Transfer sts to MB. WK. Turn work so right side of garment is facing and re-hang sts on to same Ns. Unravel WY. CAR. Using

MC and MT, K1 row. With wrong side of garment facing, pick up sts from back and left front neck and hang evenly along the row. Using T10, K1 row and cast off using a latch tool.

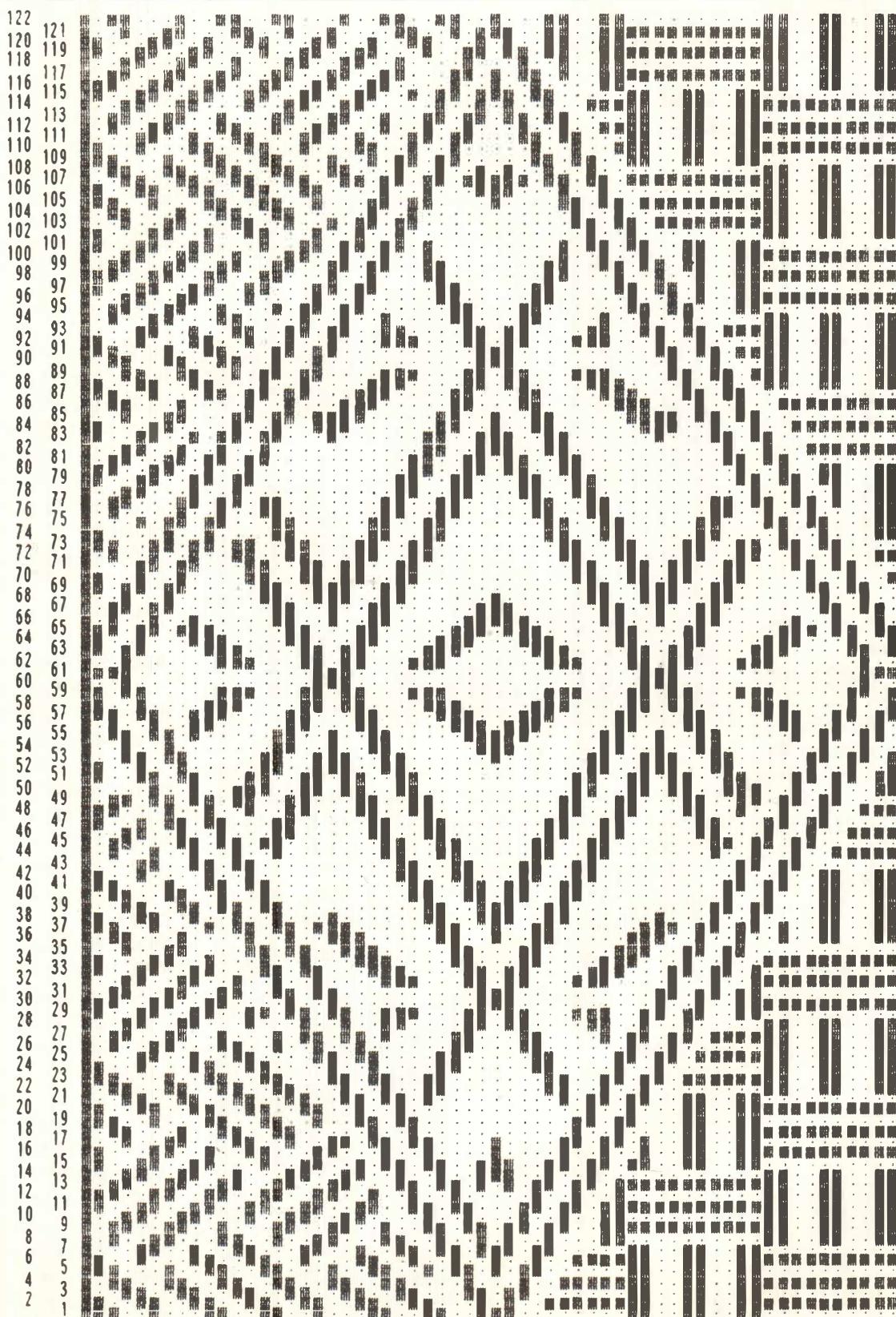
### SECOND PIECE

With RB in position set machine for 1x1 rib. Push 51Ns at L and 52Ns at R to WP. Work as given for first piece, noting 104 sts after inc and completing by picking up rem right front neck.



### TO MAKE UP

Join rem shoulder as before. Join neckband seam. Mitre front neckband at point of 'V' using a fine backstitch. Turn surplus fabric to inside and slip stitch neatly in position. Set in sleeves, matching markers to shoulder seams. Join side and sleeve seams. Wash in warm water, rinse well and spin. Pull firmly to correct size and shape and smooth flat on to a towel to dry.



## SIZES

To suit chest 91[97:102:106:111]cm.  
Finished measurement 105[109:114:  
120:124]cm.

Length 64[67:67:70:70]cm.  
Sleeve seam 51[51:51:52:52]cm.  
Figures in square brackets [ ] refer to  
larger sizes; where there is only one set  
of figures, this applies to all sizes.

## MATERIALS

Forsell Pure New Wool 4 ply.  
1 x 500g cone in each of MC and C.

## MAIN TENSION

30 sts and 35 rows to 10cm measured  
over Fair Isle patt (tension dial  
approx 8).

Tension must be matched exactly before  
starting garment.

## ABBREVIATIONS

See page 43.

## NOTE

Knit side is used as right side.  
Measurements given are those of  
finished garment and should not be  
used to measure work on the machine.

## PUNCHCARD PATTERN

Punch card before starting to knit.  
Toyota owners: Punchcard is No. 905  
from KS787 set.

## PATTERN NOTE

Pattern is Fair Isle. Check specific  
instructions for which yarns are being  
used in which feeder as this varies within  
the garment. A combination of HP  
shaping and card reversal creates the  
opposing diagonals in the garment.

## BACK

With RB in position set machine for 1x1  
rib. Push 157[163:171:179:187]Ns on  
MB and corresponding Ns on RB to  
WP. Arrange Ns for 1x1 rib. CAR. Using  
MC, cast on and K3 tubular rows. Using  
MT-5/MT-5, K28 rows. Transfer sts to  
MB and inc 1 st. 158[164:172:180:188]  
sts. Insert punchcard and lock on first  
row. Remove yarn from feeder, set carr  
for part/slip/empty and take to L. Set  
carr to select/memorise for patt without  
K and take to R.

Set RC at 000. Set carr for HP and push  
N 57[57:82:82:82]L of centre '0' and  
all Ns to L to HP. Release punchcard  
and set carr for Fair Isle. Using MC in  
feeder 1/A and C in feeder 2/B, \*K1 row  
to L, pull last N to HP and K1 row. Pull  
1 N to HP at inner L edge\*. Rep from  
\* to \* until all Ns are in HP. At the same  
time when RC shows 118[128:128:

# Man's Fair Isle Sweater

Illustrated on page 17

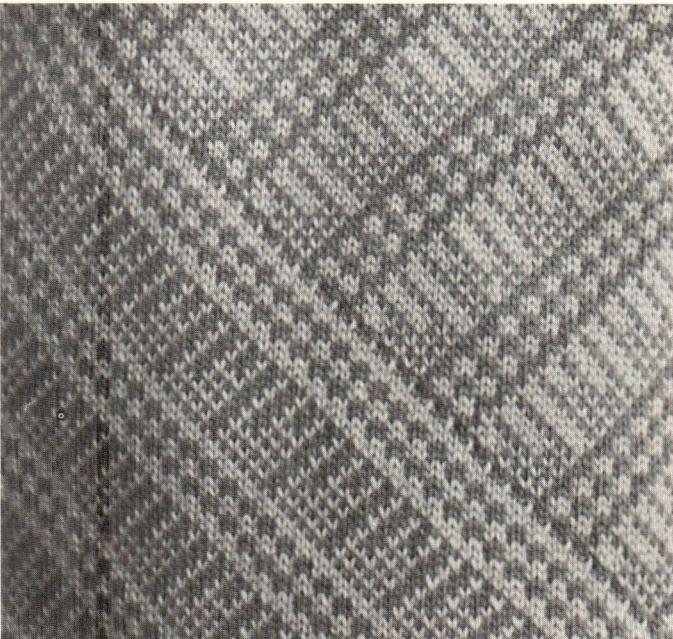
**MACHINES:** These instructions are written for standard gauge  
punchcard machines with ribber

**YARN:** Forsell Pure New Wool 4 ply

**FIBRE CONTENT:** 100% Wool

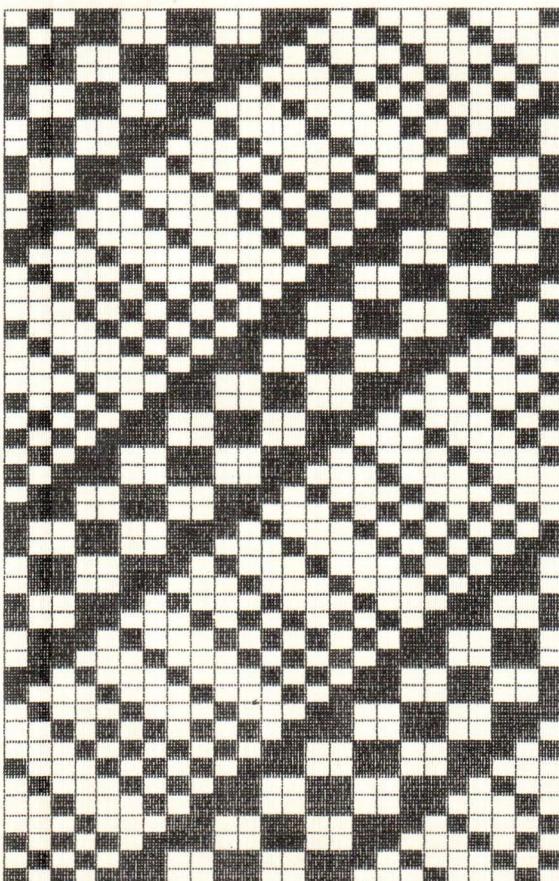
**COLOUR:** We used Thistle (MC) and Amethyst (C)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write  
to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG



132:132] place a marker at R edge.  
Remove punchcard and insert back to  
front, locking on first row. At L edge  
return all Ns up to and including N  
58[58:82:82:82] to WP. Set carr for free  
move and take to L to select/memorise  
for patt.

Set RC at 000. Release punchcard and  
using C in feeder 1/A and MC in feeder  
2/B, K2 rows. \*\*At inner edge push 2  
Ns from HP to UWP, K1 row. Return  
last working N to UWP, 'e' wrap last N  
in HP and K1 row\*\*. Rep from \*\* to \*\*  
until all Ns are in WP. At the same time  
when RC shows 118[128:128:132:132]  
place a marker at L edge. K until RC  
shows 204[214:214:224:224]. Push  
52 Ns at centre and all Ns at opposite  
side to carr to HP. WK over rem  
53[56:60:64:68] sts. Push 52 Ns at  
centre to UWP and WK. Set carr so HP  
Ns will K and WK over rem  
53[56:60:64:68] sts.



Reproduced courtesy of Toyota

## FRONT

Work welt as given for back, but  
finishing CAL. Insert punchcard back to  
front and lock on first row. Using MC  
in feeder 1/A and C in feeder 2/B, work  
as given for back until all Ns are in HP  
but reversing all instructions.

Remove punchcard and insert right way  
round and lock on first row. Using C  
in feeder 1/A and MC in feeder 2/B, work  
as given for back reversing all instruc-  
tions. When all Ns are in WP, K until  
RC shows 180[190:190:200:200]. CAR.

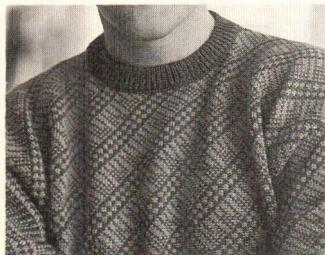
## SHAPE NECK

Note punchcard patt row. Using nylon  
cord, K 24 sts at centre and all to L by

hand, taking Ns down to NWP. Cont on rem sts at R for first side. Set carr for HP.

Set RC at 000. Always taking the yarn around the first inside N in HP, K2 rows. Push 2 Ns at neck edge to HP on next and every foll alt row 6 times in all. 53[56:60:64:68] sts. K until RC shows 24. WK.

Reset punchcard to noted row and lock. Unravel nylon cord from 67[70:74:78:82] sts at far L bringing Ns down to WP. Set carr for HP and to select/memorise for patt without K and take to L. Release punchcard and work to correspond with first side. Set carr so HP Ns will K and WK over rem 52 sts.



#### JOIN SHOULDER

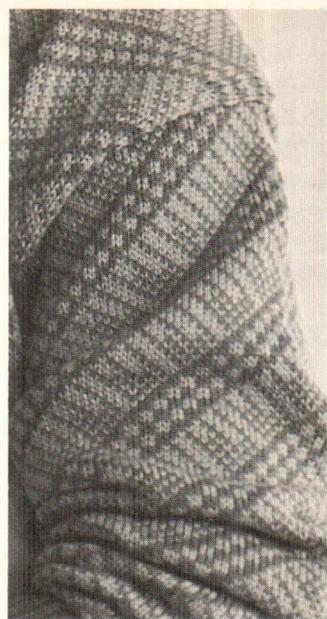
Push 53[56:60:64:68] Ns to WP. With right sides together, pick up sts from below WY on corresponding back and front shoulder and hang evenly along the row. Using MC and MT, K1 row and cast off.



#### NECKBAND

Push 141 Ns to WP. With right side facing, pick up sts from neck edges and hang evenly along the row. Using MC and MT, K1 row. With RB in position set machine for 1x1 rib. Transfer sts for 1x1 rib. Drop RB, insert comb. Return RB to WP and weight comb evenly. Using MT-5/MT-5, K13 rows. Disengage ribber carr and work 2 rows on MB only. Re-engage ribber carr and K13 rows. Transfer sts to MB. Using MT, K1 row. WK.

Join rem shoulder as previously given.



#### LEFT SLEEVE

With RB in position set machine for 1x1 rib. Push 81 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-5/MT-5, K30 rows. Transfer sts to MB and inc 1 st. 82 sts.

Set RC at 000. Insert punchcard wrong way round and lock on first row. Set carr to select/memorise for patt and K1 row. Release punchcard and set carr for Fair Isle, using MC in feeder 1/A and C in feeder 2/B throughout.

**SIZES 91[97:102]cm ONLY:** Inc 1 st at each end of next and every foll 5th row 20 times in all, K3 rows. Inc 1 st at each end of next and every foll 4th row 12 times in all. 146 sts. K until RC shows 156. WK.

**SIZES 106[111]cm ONLY:** K3 rows. Inc 1 st at each end of next and every foll 4th row 39 times in all. 160 sts. K until RC shows 160. WK.

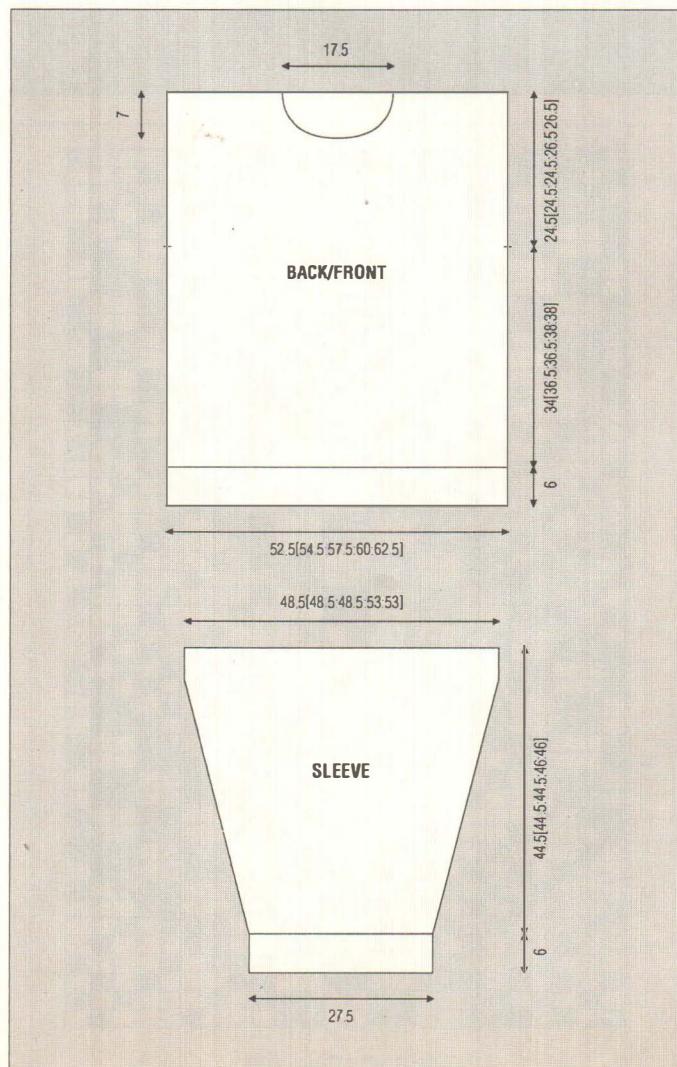
**ALL SIZES:** With right side facing, pick up sts from below WY and re-hang evenly along the row. With wrong side facing, pick up armhole edge between markers and hang evenly on to same Ns, shoulder seam to centre 'O'. Using MC, K1 row loosely by hand and cast off.

#### RIGHT SLEEVE

Work as given for left sleeve *but* insert punchcard the right way round and use C in feeder 1/A and MC in feeder 2/B.

#### TO MAKE UP

Block and steam press pieces to correct measurements. Join neckband seam. Fold neckband in half to right side and finish by backstitching through last row worked in MC. Join side and sleeve seams.

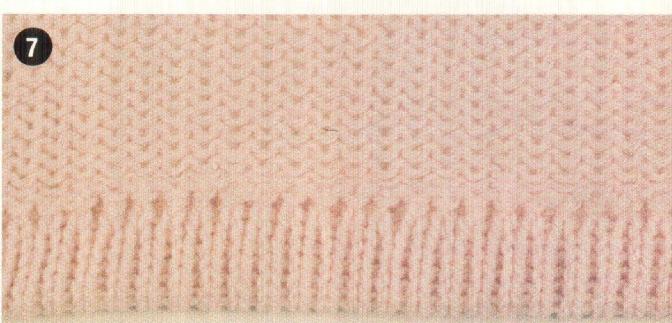
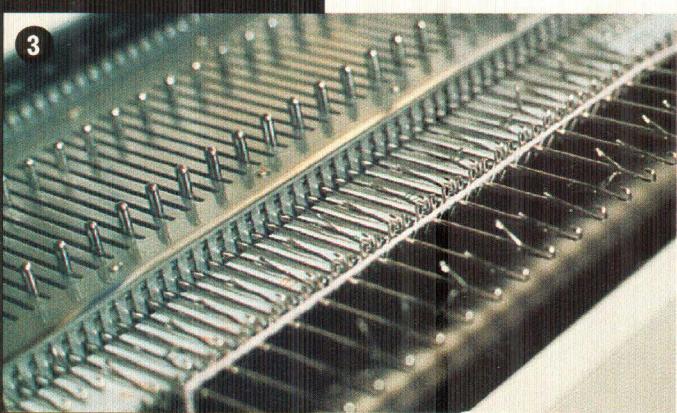
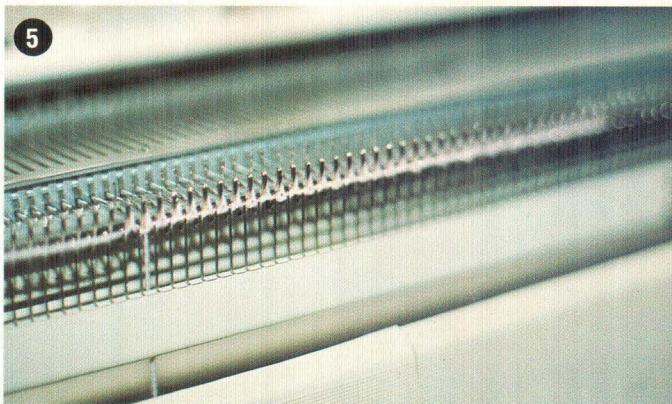
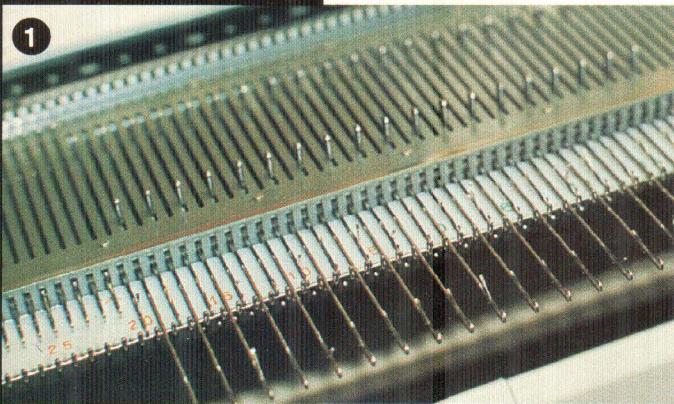




**Joyce Windsor**

# Step by Step

## TO A QUICK CLOSED EDGE CAST ON

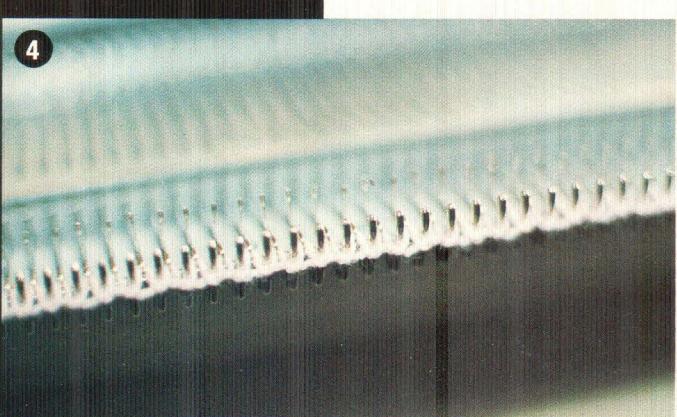


*Note: Suitable for all Japanese machines which have weaving brushes*

**Step 1:** Push required needles to working position, then push alternate needles all the way forward (to HP).

**Step 2:** Set weaving brushes in their working position and carriage so that HP needles will knit.

**Step 3:** Thread carriage with yarn, taking the end and laying it across the forward needles (a clothes peg or similar on the end of the yarn will keep it in place and



free your hands for knitting!).

**Step 4:** Knit slowly across using a tension suitable for stocking stitch.

**Step 5:** If you have a cast on comb, hang it on work — if not, push all the needles to HP for the first 4-5 rows.

**Step 6:** The completed cast on edge will not run and is quick, yet secure for knitting tension squares.

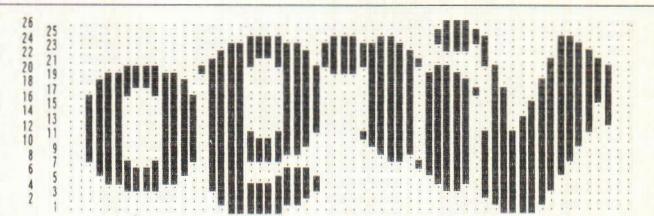
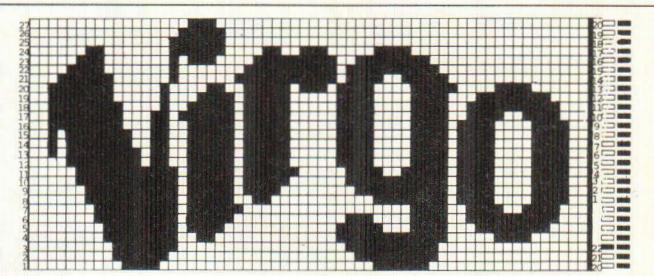
**Step 7:** Picking up from this edge to turn a hem needs less care than picking up sts from below waste yarn, and gives a good neat result.

Thelma Vinter's exclusive Zodiac set continues with Libra, Virgo and Leo. This month we present suggestions for their use and watchpoints on positioning!

# Maxi-Motifs

## THE PITFALLS OF POSITION

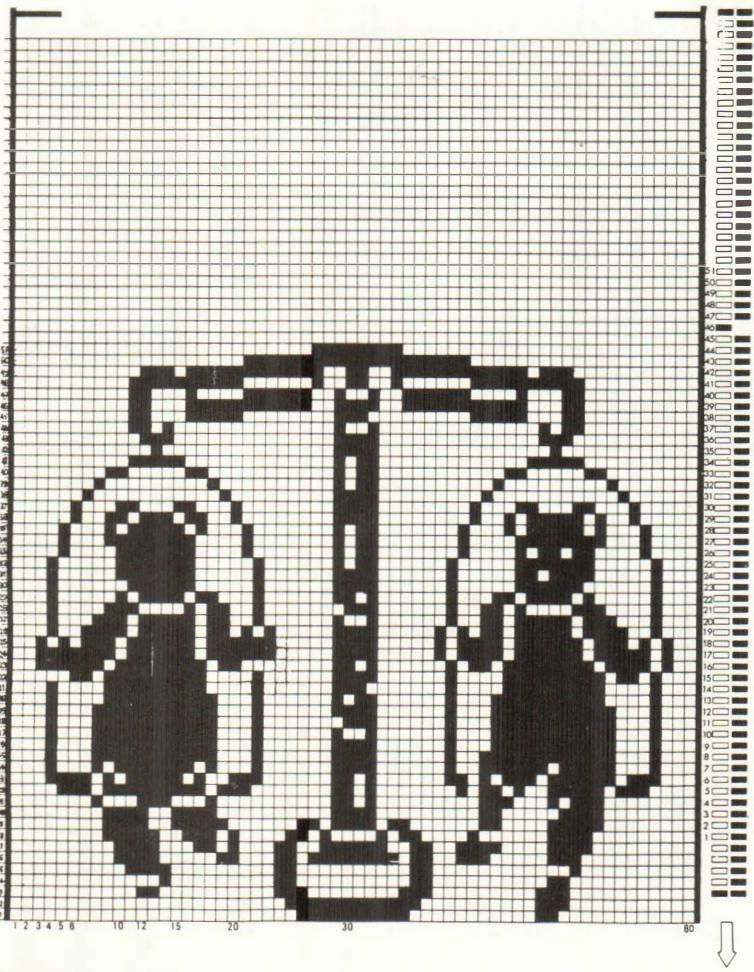
The most popular placement of a large single motif is in the centre of an otherwise plain garment. There is nothing wrong with such positioning, but a little planning can add to the drama of the effect and prevent potential embarrassment. I remember a couple of rather unfortunate patterning placements which — had their wearer been aware of the effect — would have created a blush rather than a glow of pride! One used bobbles as a trimming on a pattern. The pattern had been placed on the mid-chest and the bobbles sewn on afterwards. Unfortunately, the wearer of said garment was rather generously endowed —



perhaps you can guess the final placement of the bobbles. I am afraid it was not the pattern that drew the eye, but the movement of said bobbles! Another garment was worn proudly by its creator. It was a seal balancing balls on its nose and there were a couple of quite large ones placed on the upper body. Yes — you've guessed where the balls landed! Those two examples have always made me extremely cautious about the positioning details of any motif, especially on the female figure.

## CATER FOR THE WEARER

Think about the person who will be wearing the garment. What colours suit them? What is their favourite style? Do they prefer long casual styles, fitted pieces, jackets and cardigans rather than sweaters? Then think about their shape, would it be more discreet to keep the patterning away from certain areas — not just the *obvious* ones we have suggested above. For instance, if someone is rather round-shouldered and wants a motif on the back of a jacket, it would be kinder to ensure that the motif is nearer to the waist than the shoulder line to avoid drawing the eye straight to a problem area. Similarly, it would be equally inappropriate to work a band of large motifs low on a garment where it might draw attention to large hips, tummy or bottom. There is no single answer to placing your



motif(s), but do consider how the garment will look in 3-D before starting to knit.

### GARMENT STYLES

These Zodiac patterns can be used in a diversity of garment types. Worked in extravagant yarns, they could be effective on fun evening wear. If the recipient is an astrology fan, then further little motifs and details could be added. Edgings could be worked in a small Fair Isle border of moon and stars. Electronic owners could go a stage further and plan a small all-over pattern featuring small astrology symbols and then superimpose the chosen motif on top of the main pattern (Betty Abbott's PPD article might give you some ideas). If you were working in single bed Fair Isle, this could be useful, as the floats could be reduced and the whole of the fabric would have a similar feel.

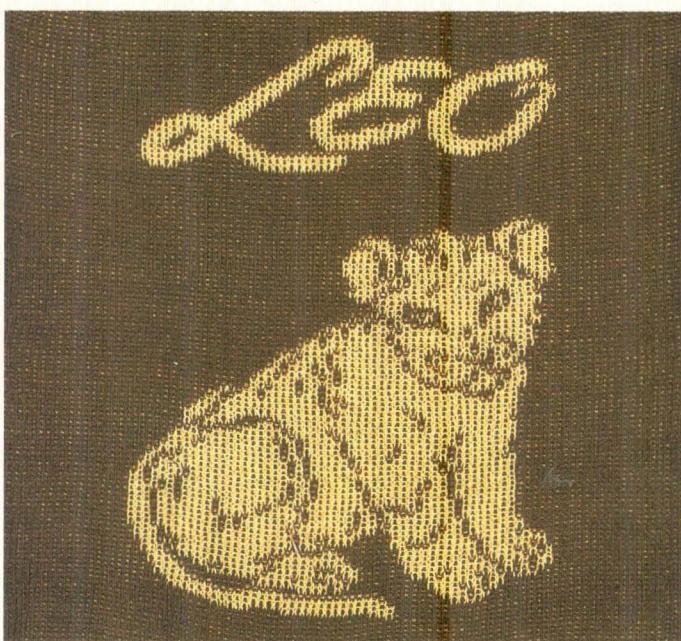
### CHANGING THE MOTIF SIZE

The motifs might come out rather large if worked in Fair Isle in a 4 ply for a small child and yet the themes are so appropriate. So, consider the thickness of yarn you use. A 3 ply, or even a 2 ply, will reduce the picture so that it knits to a far better proportion of the child's size, without losing any of its effectiveness. Working upwards — size-wise, electronic owners could double both the height and width of the motifs, so that they quite dramatically fill a simply shaped garment. Do a trial piece first, unless you have access to a PPD or even a computer program that you can try out the effect on. You may want to do a little editing and add a few stitches here and delete a few there so that curves and details don't become too 'squared off'.

### OTHER IDEAS

When you think about using the motifs for other items, there is lots of fun potential. A baby blanket could be made in patchwork squares featuring the appropriate sign of the baby's birth, in a selection of colours. A lap or car rug could feature all the zodiac signs in their own patchwork squares and provide an interesting way of using up some of those yarn oddments which have been pricking your conscience. Don't forget to link your patchwork together with a common colour, used as an edging or bordering each square for a bright but cohesive look.

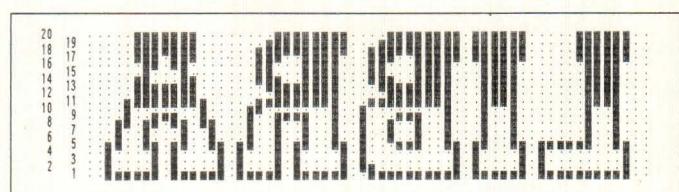
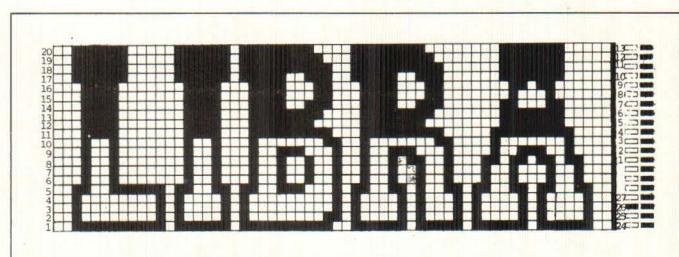
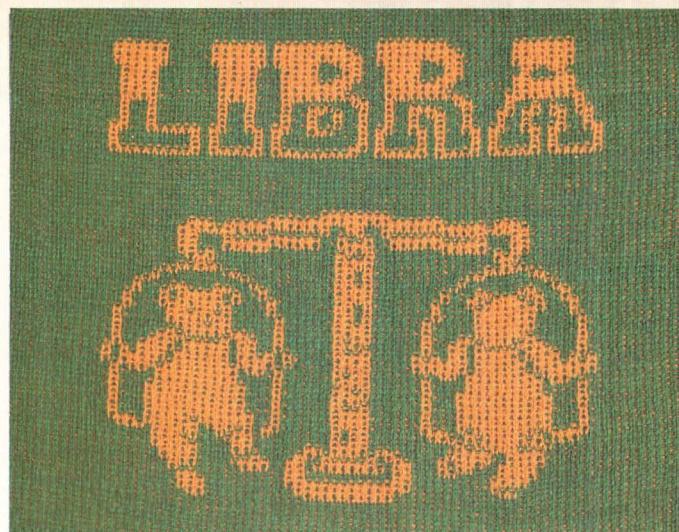
Other soft furnishing possibilities include a set of cushion covers, perhaps selecting the appropriate sign for each member of the family;

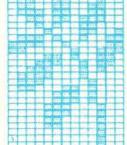


toy tidy bags for the children, with their sign on — so that their bag is easily recognised; a bedspread for the guest room or a throw cover for the sofa.

As you can see the potential is

tremendous. Perhaps, if you use one or more of the motifs in an interesting way, you might like to send us a picture — we are always happy to see readers' work and share it with others.





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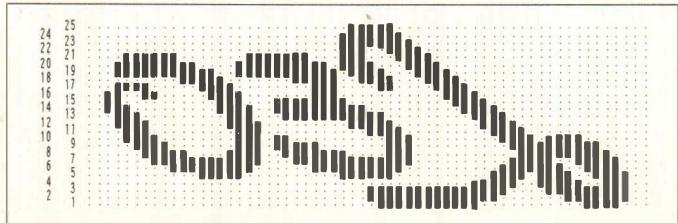
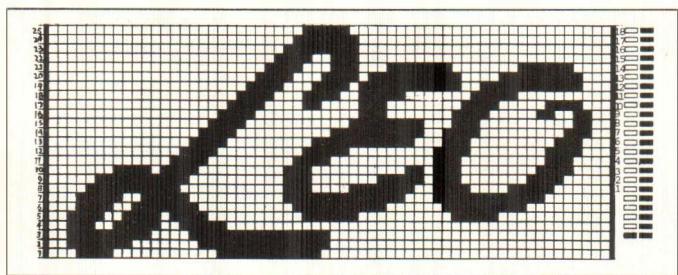
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Ruth Lee's 'The Designer Look' is the first in a series of related articles, covering a range of decorative finishing techniques applicable to both men's wear and women's wear. The articles are supported by two full garment patterns in the July and August issues of *Machine Knit Today*, which will give you the chance to knit either the originals, or to add your own 'designer look'

# THE Designer LOOK

## DECORATIVE FINISHES

'Decorative Finishes' explores and combines a number of single and double bed techniques for welts, edgings, and additional decorative features, all of which should enable you to transform an off-the-shelf design into a more personal statement either for yourself or for an individual client.

The first swatch collection is aimed at the men's wear market, and should go some way in demonstrating the sheer variety of styles which can be generated from one common starting point.

## COMBINING TECHNIQUES

Many of the swatches used to illustrate this series combine two or more knitting techniques. It is important to consider the effect that one stitch pattern will have on another, and how this will shape the appearance and handling of the completed garment.

Edgings and welts can be designed either to fit the body

snugly, or to stand away from it. The amount of elasticity in each stitch structure will, to a certain extent, dictate the type of styling possible for any given example. Other factors which are likely to contribute to the final outcome are:

- (a) The number and positioning of needles in working position at any one time.
- (b) Tension differences between the welt and the main stitch pattern.
- (c) Contrasting stitch structures combined in the same design.
- (d) Yarn type and weight.
- (e) Variations between the number of stitches knitted on the hem as against the main stitch pattern.

## EXAMPLES

Samples 1, 2 and 3 show a group of basic examples in which the degree of elasticity in each welt varies considerably. Sample 1 shows a plain knit, two up/one down, half-pitch rib combined with a single bed two-colour pattern,

knitted over 60 stitches throughout at T 5/5 for the rib, and at T 8 for the main stitch pattern.

Sample 2 shows a tuck rib worked on an identical needle arrangement, using the same tensions and number of stitches as Sample 1. In Sample 3, the tuck rib is knitted over 40 stitches only, and the main stitch pattern over 60 stitches.

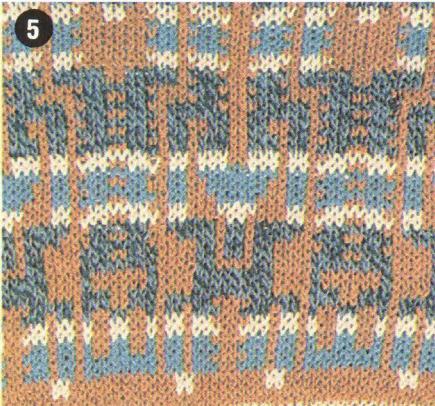
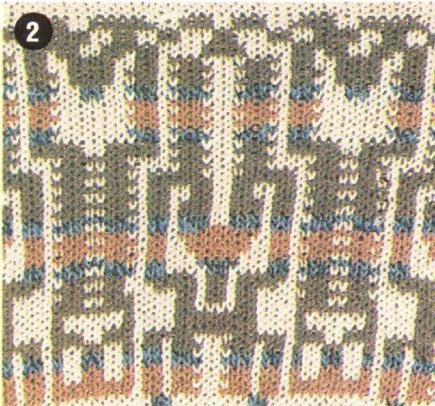
It is immediately apparent that the tuck rib welt on Sample 2 is as wide (and even wider when stretched out) as the main patterned section. This effect can be offset as demonstrated in Sample 3 by reducing the number of stitches on the rib section. The same principle can be applied to any other combination of stitch patterns.

## GOOD WORKING PRACTICE

It is always good practice to make a tension swatch of all the stitch patterns involved in a particular design. In this way, the correct number of stitches can be calculated for both the welt and the main design.

## WORKING METHODS

If the welt or edging is knitted over



less stitches than the main stitch pattern, refer to the working method described in detail in the knitting instructions for Sample 3.

Briefly, the main body of the garment is cast on with waste yarn and knitted first, followed by the welt. In most cases, the finished welt can be left on the machine, transferring all the ribber stitches to the main bed if a double bed knitting technique is being used. The main garment section is then hooked up, stitch for stitch, on to the remaining needles, doubling up stitches where necessary to compensate for the reduced number of available needles.

Cast off in the manner described in the instructions for Sample 3.

If the edgings are knitted on more stitches than the main stitch pattern, proceed as follows:

- Knit the edging. Transfer all the ribber stitches to the back bed (if a double bed technique is being used). Strip off with waste yarn.
- Select the correct number of needles required to knit the main section of the garment. Replace the edging stitches on to the appropriate needles, doubling up where necessary.
- Set the machine to knit the main section of the garment, and remove the waste yarn.

### SAMPLE SWATCHES

The main group of swatches knitted to illustrate this article combines a variety of single and double bed stitch structures, each with its own unique properties. You will notice, for example, that the plain knit broad rib patterns reduce the over-all width of the welt much more so than the racked ribs and embossed patterns. All examples, unless otherwise stated are knitted over 60 stitches throughout for such comparisons.

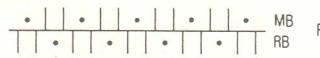
### SAMPLE COLLECTION — Men's wear

The samples detailed below are knitted in Yeoman's Panama (fibre content 50% Cotton, 50% Acrylic) and a small amount of Yeoman's Brittany cotton, used double.

### SAMPLE 1

- Cast on for a 2-up, 1-down rib as shown in Diagram 1. Work a racking cast-on.

Diagram 1



- Knit 3 rows tubular at T 2/2.
- Change to T 5/5 and knit 40 rows of rib.
- Transfer all the front bed stitches to the back bed.
- Set the machine for single bed work.
- Knit approx 60 rows of two-colour patterned knitting at T 8.

### SAMPLE 2

- Cast on for a 2-up, 1-down rib as before. Knit 6 rows of rib at T 5/5.
- Insert the bird's-eye pattern card. Set the back bed to tuck, and the front bed to knit.
- Knit 30 rows of tuck rib at T 5/5.
- Transfer all the front bed stitches to the back bed.
- Set the machine for single bed knitting, main tension 8.
- Knit 1 row to clear the double stitches.
- Turn the work, using either the garter bar or waste yarn.
- Continue to knit in pattern as in the previous sample.

### SAMPLE 3

- Cast on over 60 stitches in waste yarn. Knit several rows at T 8. Change to the main yarns and two-colour stitch pattern.
- Knit approx 60 rows of pattern at T 8, and cast off.
- Cast on for a 2-up, 1-down rib (needle arrangement shown for Sample 1) over 40 stitches.
- Insert the bird's-eye punch-card and set the back bed to tuck and the front bed to knit.
- Knit 40 rows of tuck rib at T 5/5.
- Transfer all the ribber stitches to the main bed. Set the machine for single bed knitting.
- With the back of the main garment section facing, hook up the stitches from this section on to corresponding needles; doubling up on stitches on every alternate needle. (The aim is to reduce 60 stitches on to 40 needles). Some needles will now contain two stitches plus the original stitch, which should remain separately behind the needle latches. Other needles will contain one stitch in the hook of the needle and one behind the latch.

Once all the stitches have been replaced from the main section, draw the new stitch(es) through the old stitch(es) by pushing indi-

vidual needles forward and back. Once all the stitches have been worked in this way, cast off across the whole row.

(You may find it easier to perform this manoeuvre if you remove the waste yarn first.)

### SAMPLE 4

- Cast on 61 stitches for a full needle rib in Colour A.
- Knit 3 rows tubular at T 2/2.
- Knit 3 rows in full needle rib at T 5/5. Diagram 2.
- Transfer the stitches as Diagram 3, right to left.
- Set the tension at T 5/5.
- Knit 8 rows Colour A. 2 rows Colour B. 2 rows Colour C. 2 rows Colour D.
- Repeat the above sequence three times in total. Knit 8 rows in Colour A.
- Convert to single bed knitting, and continue in two-colour pattern at main tension 8, for approx 60 rows.

### SAMPLE 5

- Cast on for a 1 x 1 rib over 64 stitches (full pitch).
- Knit 3 rows tubular at T 2/2.
- Knit 3 rows rib at T 4/4.
- Transfer stitches between the front and back bed as shown in Diagram 4.
- Knit 6 rows Colour A at T 4/4.
- Transfer stitches between the

front and back bed as shown in Diagram 5.

- Knit 6 rows in Colour B.
- Repeat (d) in Colour A.
- Repeat (e) in Colour C.
- Repeat (d) in Colour A.
- Repeat (e) in Colour D.
- Repeat (d) in Colour A.
- Convert to single bed knitting, and continue as before in two-colour pattern at T 8.

### SAMPLE 6

This example is similar to Sample 5, but is worked over a different needle setting and where stitches are transferred gradually from the ribber bed to the main bed to form an embossed pattern. This type of work should be knitted on the half-pitch setting and where all the back bed needles are in WP and selected needles on the front bed are in WP. On completion of the welt, the ribber bed stitches are transferred to the back bed. Knit one row. Turn the work using waste yarn or the garter bar and continue knitting in two-colour pattern at T 8.

All the examples given are intended as starting points for your own experimentation, and can be combined with the methods featured in subsequent articles. Together, these sample swatches form the basis for developing that 'designer look'.

### FOCUS KNITTING

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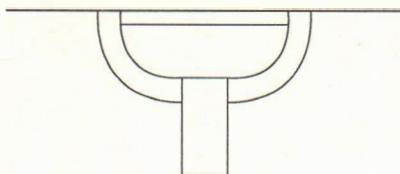
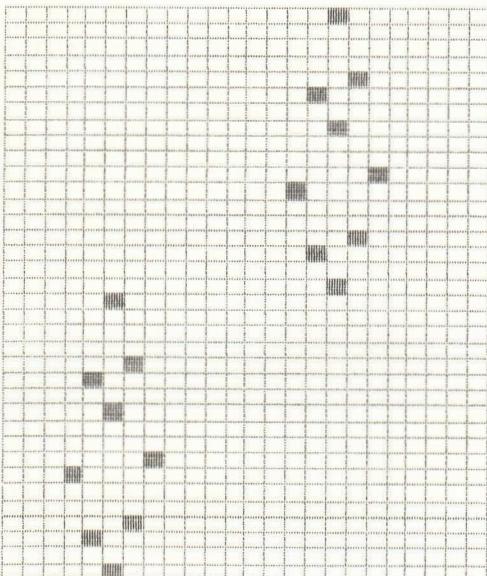
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Two outfits from the same pattern cards this month — one worked on a Passap/Pfaff and the other on a Japanese machine (with manual patterning for other models) — show the *real* adaptability of the Marion Nelson cards

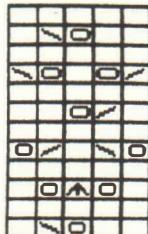
# Adapt-a-Pattern

## Using the Marion Nelson Cards



**DIAGRAM 1****DIAGRAM 2**

\* 2 rows transfer  
2 rows K  
4 rows transfer  
2 rows K  
4 rows transfer  
2 rows K  
2 rows transfer  
2 rows K  
4 rows transfer  
2 rows K  
4 rows transfer  
2 rows K  
4 rows transfer  
2 rows K\*  
Rep \* to \*

**DIAGRAM 3**

1 square = 1 stitch and 1 row  
□ = Empty N  
/ or \ = Transferred stitch

One motif shown. They can be placed as desired.

Once again, we dug into our 'oddments' cupboard to choose the yarns. We knew that we only needed fairly small amounts, as we were looking for 'holiday' outfits for toddlers. The cotton we selected was Bramwell's Montana — a fairly fine yarn, which requires two ends together to knit as a 4 ply. This is a popular cotton thickness which is readily available through a number of suppliers (for example, Forsell and Yeoman both have similar cotton counts amongst their ranges).

#### CARD SELECTION

Looking through the available pattern sets, 'The Children's Collection' in 4 ply with a choice of approximately sixteen different garment shapes offered a wealth of potential to build up an outfit. We finally selected a T-shirt and shorts, with optimistic thoughts of warmer days ahead! However, if a cooler season had been in prospect, we could have selected dungarees with a sweater, or used the

dungaree pattern to make trousers to match up with a long sleeved T-shirt, or, for a little girl, a skirt and top would have made a matching suit — there were so many possible permutations!

#### TENSIONS AND THE PASSAP/PFAFF

Although the needle spacing differs from the Japanese machines, it is possible to achieve a similar stitch and row count tension — albeit the stitch size is likely to be quite a different number to the suggested tension dial setting. To be honest, we had expected to be able to achieve the correct number of stitches but not the right rows, in which case we would have happily given instructions to amend the row numbers. However, on SS 5/5 — after washing/drying and steam pressing — the results were so close, that no such amendments were needed.

#### THE STRIPED SET

The T-shirt and shorts were both

worked as stocking stitch on the back bed. The stripes on the T-shirt were designed for quick and easy colour changes, so four rows of jade and two rows of white were knitted throughout. Plain white stocking stitch hems were used as welts and cuffs, but the tab edge, neckband and collar were worked in 1x1 rib. The card gives details for a shaped stocking stitch collar which could be used. However, we used the rib neckband as a collar stand and this was worked before the tab fastenings — which then provide the rest of the neckband by being knitted on to its edge (as shown in Diagram 1). This meant we needed less stitches for the edge of the neck (59 instead of 62 for our chosen 56cm chest size). The collar was worked as a straight piece of rib (we used 44 stitches and 26 rows) and slip stitched into position inside the neck edge. This is a very quick and easy way of adding a ribbed collar to virtually any garment. The little parrot motif has a jaunty nautical air and sits nicely on a stripe, and the pretty shell buttons added the finishing touch. Plain shorts were worked following the pattern card instructions exactly.

Japanese machine using a lace transfer carriage (pattern shown in Diagram 2). An all-over open pattern would have changed the tension quite a bit, but this is a small pattern and widely spaced in stocking stitch, so again no amendments were required for the stitches and rows. Being such a simple pattern, it would not take too long to work manually, so that this version could also have been knitted on a Passap/Pfaff, or any machine which doesn't have a transfer lace facility. The manual version of the lace motif is given in Diagram 3. The delicate look was maintained by using picot edges for the tab, neckband, sleeve and shorts edgings and this time, the neckband sits on top of the tab band. Using neat, plain buttons retains a clean and unfussy look.

#### SOMETHING FOR ALL MACHINES

The different look of the two outfits from the same cards, worked on completely different styles of machines clearly demonstrates the useful adaptability of the Marion Nelson Cards for all machine knitters.

#### THE LACE SET

The lace on the T-shirt makes a slightly dressier set. This version was worked on a standard gauge

*Motif available from a selection by mail order only from The Busy Beaver, 3 Redwell Crescent, Stevenage, Herts SG1 1LT.*

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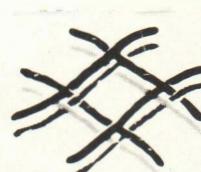
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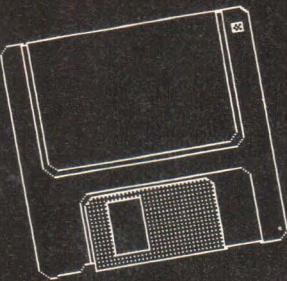
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Angela Gordon is using Creation 6 this month and presents a suggested exercise to familiarise beginners with some of the basic functions

# COMPUTING

## FOR KNITTERS

### INSTALLING THE PROGRAM

Provided that you start with the correct hardware, loading the software is relatively easy. The pack comes with two sets of floppy discs, if you have two disc drives choose the set of discs that fit into drive 'A'. Insert disc 1 and follow the instruction manual on page 11. When you get to the stage where you must change to disc 2, it is nearly coffee time! So, insert disc 2 when prompted, type any key (I

you must tell the program what type of hardware you are using and the language you wish to use. The program comes pre-configured for specific hardware and operating in the German language. There is also a fast configuration program which can be used if your computer hardware is exactly the same as the standard requirements as per the instruction manual. Otherwise, use the third disc of the set which is the SET CREA disc. Follow the instructions in the manual to configure the system. You will probably require your computer manual unless you know the exact specifications of your computer, monitor, mouse, printer and scanner.

If you have purchased your computer new (from a dealer as recommended last month) this will probably already have been done. However, it really is not that difficult — patience is a great virtue!

### FIRST USE

Once the configuration is complete you are ready to use the program. The mouse must be on or the program will not work. If a message 'Locator not initialised' appears on your screen, you must type the appropriate command to activate your mouse (probably something like MOUSE or MOUSE ON) and then type CREATION once more.

I found the instruction manual very clearly described everything, but felt that a tutorial in the form of a few exercises would have been tremendously useful for new computer users. The 'Index of Icons' in the manual could be greatly improved by having the name or brief description next to each icon. This would have saved time having to flick through the pages for the appropriate one. Knitters who have used painting programs before will be familiar with many of the icons. Even so, I would recommend that you spend a few minutes pencilning in a description for each.

### DO NOT BE AFRAID!

The opening menu is quite straightforward and I found the designing screen fine, but mainly because I

am used to painting programs and recognised most of the icons. However, I can imagine the lost feeling that must surely be present in many newcomers when this screen appears. The most important thing to remember, is that if you have got this far, you can do no harm to the software or to your computer by playing with the program. Just follow the pages of the manual, read everything carefully and try out each facility as it is described.

### MOVING AROUND

One of the biggest helps is the 'Dialogue box' at the bottom of the screen. It tells you which icon is activated and how to perform the function, usually giving a description of what happens if you press the left/right mouse button.

Use the mouse and click on each icon in turn, reading the description in the dialogue box as you do so. Most of the icons have more icons hidden away, all you have to do to see them is click the right mouse button instead of the left one. After you have worked through the manual in this way, it is time to try out a design of your own. Remember that anything you have forgotten can be found in the instruction manual and there is no time limit between performing actions on the computer — it just waits for you until you are ready!

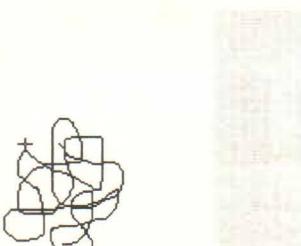
### AN EXERCISE IN DESIGN

#### CONTROLLING A MOUSE!

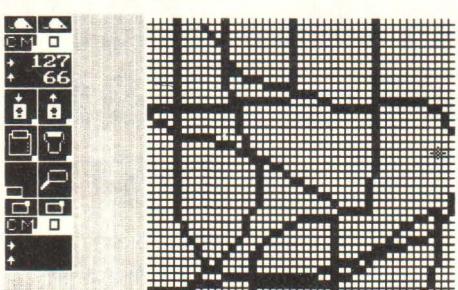
From the menu options on screen select one of the pencil tools, whatever thickness you like. Hold down the left mouse button and move the mouse around the mat to create a scribble pattern. Look at the screen, not the mouse and you will eventually find that the lines will appear where you expect them to! Make the scribbles overlap one another so that you create lots of little sections. Next use the fill facility (the icon that looks like a paint kettle) and select various colours to fill in sections of your scribble.

### STORING ART

Next we can store a part of this



Work area shown with scribble drawn ready for filling with colours.



Part of the scribble pattern using the magnify facility to zoom in and view in more detail. If printed like this, the grid lines are also printed.

normally press the space bar) and then go and put on the kettle. Disc 2 contains all the patterns (over 400) which are in your 6000E and these must all be copied to your computer's hard disc, which takes quite a while.

### CONFIGURATION

After all the files are copied, the program is ready to run but first

scribble to make a repeating pattern from. Click the left mouse button on the store icon (it looks like a floppy disc with a downward pointing arrow above it), type in a name for the design (you can use up to eight characters) and click on the store icon (top left of the new window). Finally, take the cursor into the drawing area and use the right mouse button, held down, to draw a rubber band box around the portion you want to save. Click the left mouse button again. You will now be shown the colours used and asked to confirm they are OK by clicking once more. From here on, just look up the icons in your manual if you do not know which they are, or I will run out of space before we complete the exercise.

Now clear the screen. Right click on the eraser and left click on the second icon from the right. You are given the option to clear (or not) by clicking left or right mouse button. Click on left button to clear. Now we can load the pattern we just saved and make it into a repeating pattern on the screen. Click on the 'Retrieve stored pattern' icon (the disc with the upward pointing arrow) and type the name of the design you just created. Click on the top left icon in the new window and stamp down your design on to the cleared screen. Click on the repeating motif icon, position the cursor at the bottom left of the design and use the right mouse button to create a rubber band box around the design. Click the left mouse button twice and your pattern will be repeated.

#### ARTISTIC AMENDMENTS!

Did you capture it with an area of white around it? If so, you will need to practise capturing patterns accurately. Clear the screen again and try out the enlarge and reduce facilities. You will have to load your design again and stamp it down once. Click on the reduce/enlarge icon, use the right mouse button to draw around the design and click the left mouse button to capture it. Now make the captured box larger, again with the right mouse button, and left click to stamp down an enlarged copy of your design. Left click again to capture the design once more and this time reduce the box until it is smaller than the original and stamp down a miniature version.

Right clicking on the reduce/enlarge icon gives you more options which are very useful. Try out some of them with this design now. We can capture a design and stamp it down several times or pick it up and move it. Interesting effects can be achieved by capturing a design and then holding down the left mouse button to draw with the design.

#### TURN IT ROUND

You will recognise the mirror and rotate icons within the enlarge/reduce sub-menu, they are the same ones used by the 6000E console and work in exactly the same way. Clear the screen and try mirroring and rotating copies of your design. Whilst you are trying out this simple exercise, make sure that you know how to 'UNDO' the last step, as you will then be able to cancel anything that you do not like. Remember that this will only work immediately after you have completed the instruction.

I did find that using the UNDO when using the fill tool with different colours cleared all the filled areas which seemed a little strange to me. I had expected to clear only the last filled section.

#### TRY SOME NEW SHAPES

When you get bored with working your scribble design, create a new design. This time try out the circle, ellipse and rectangle drawing tools. Select and place with a left click and size the tool by holding down the right mouse button and dragging the tool to the shape you require. Stamp down lots of shapes, overlapping as before and then fill with different colours. Save part of the new design and try the above exercise again.

Interesting patterns can be created by making overlapping shapes on the screen and filling each area with a different pattern, previously saved. Try using a different palette for your new design. Left click on the colour icon changes to the next palette and right click allows you to vary the active colour.

At some time during your designing try out the erase outside a rubber band box facility. Just use the right mouse button to place the box around an area that you want to keep and then everything outside the box will be erased. You can also erase within the box by selecting a different icon.

#### LETTERS AND SCANS

When you have a screen filled with colours try typing some text in a colour (preferably one not yet used) on to the design. The text icons are within the circle icon sub-menu. The text is typed into a box at the top of the screen and then placed where required on the design.

If you have a scanner fitted to your computer (and Creation 6 configured to use it) try scanning pictures and modifying them. I played around with the scan options for a while, using the various options to obtain scanned images of different sizes.

#### PRINTING

I finally tried out the printer options

and decided that I like the print-out achieved by using the default settings but printing an area from the magnified screen. Use the print within rubber band box facility after you have magnified the screen. The printout obtained has the grid lines printed out as well. If you set the background to white (all sliders on the right) before printing, you will have a white background. Leaving it on colour will give the pattern on a grey shade which makes the printout less clear to see (and also creates extra noise if using a dot matrix printer).

My computer locked up after every printout was finished, but this could just be an anomaly of my particular computer hardware configuration. If this happens to you, it is important to save your designs before printing or they will be lost. The computer will need resetting to get it running again and this erases anything in the temporary work area (RAM memory) — everything stored to disk is of course quite safe.

#### PRECAUTIONS AND OUT OF THE PROGRAM

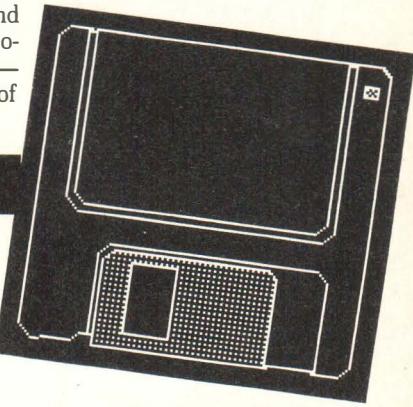
I have not yet tried downloading to the console as I have a copy of the program on loan for a few days and cannot justify having the new chips fitted to my console to try out this

function. However, from conversations with existing users this facility seems to work most satisfactorily.

While you are playing about with the program, do please practise storing files to a floppy disc as backup. It is also useful to know how to create backup discs from DOS.

To get from the designing screen (after you have saved your patterns please!) back to the main menu and thence to DOS you must click the right mouse button on the eraser icon and then left click on the exit to main menu icon.

I really have enjoyed using Creation 6. If you have your own copy of Creation 6, I do hope that this article has encouraged you to experiment with the various facilities.



wSw

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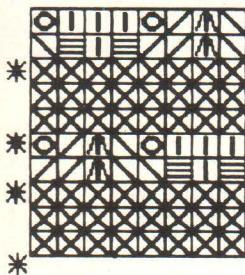
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FREE written HELP line

When I bought my first knitting machine, I faced a tremendous amount of prejudice from my friends. Apparently, it was going to do all the work for me, I would no longer be involved in the craft of knitting!



#### KEY

- \* Turn
- Purl stitch
- Transfer to left
- Transfer to right
- Pick up loops
- Empty N in situ
- St remains unaltered
- 3 sts on 1 N

# Falkberry STITCH

## AND OTHER FRIENDS

by Pauline Falk

### THE BACKGROUND

Hand knitting had played a big part in my life as all my relatives knitted, it was part of our lives. No child's wardrobe was complete without jerseys, cardigans, pom-pom hats and even socks to go into your gumboots. Mothers always went to meetings with their knitting bags and clicked their way through many an AGM. As a child I struggled through scarves that seemed to get smaller as I went and had the habit of developing holes. I loved the feel and the colours of wool, but I was always too slow, the whole process was sheer frustration.

When my children arrived I struggled to keep up with the knitting, with visions of babies in pink and blue. With two children I just kept up, but four was a different matter. My machine was going to solve all my problems and solve my problems it did. But it also created problems among my two-needed friends.

### FIRST ATTEMPTS

I was initially disappointed at my first few attempts. It possibly had something to do with knitting a 4 ply weight yarn on tension 6! [Ed's note: British readers note that Pauline's 4 ply was a lot thicker than the yarns we call 4 ply!]. The whole garment almost stood up by itself, my tensions were far too tight, my bands were floppy and my sewing up left a lot to be desired and as for texture — it was non-existent. But it was all good fun and made me even more determined to strive for the same results on my machine with my two hundred needles as could be achieved by my hand knitting friends with only two needles.

### DISCOVERIES

It was not long before I started to discover the full potential of my machine, the most exciting discovery for me was the ability to invent new stitches. "If I just move this stitch to here, I wonder what

will happen?" It was so tempting to experiment that I lost many hours in this way. Most of the stitches I have discovered involve a certain amount of time and effort to achieve, but when you relate it back to the hand knitting it is still a lot quicker and gives your work that individual look that many of us strive for.

### THE CHALLENGE

As for my friends, they watched and wondered, still confident of the fact that hand was better. One day a friend was knitting 'blackberry' stitch and commented that a machine could not reproduce such texture. This was a challenge I could not resist! She only had two needles I had two hundred, surely my machine was capable of producing more than just putting in a card and faithfully following the manual.

This one comment sent me down a path of creative knitting that for me has become challenging and rewarding and taken me far beyond family knitting. The stitch included in this article is a direct result of that challenge — I have called it 'Falkberry stitch'. This stitch gave me a better understanding of my machine and has led me to discover many more. Some I have since found in other books, a little disappointing, but I have come to realise that nothing is ever totally new and if you don't try you will never know.

### A VALUABLE TOOL

'Falkberry stitch' and many of the other stitches are based around the use of the garter bar. This tool is often left in its box unused, yet this one tool is probably the most valuable a knitter can own, especially in the construction of garments. I own three and they are in constant use. It would take several articles to fully explain how to use a garter bar, so I hope that by trying a small section of 'Falkberry stitch' you will gain confidence and take the garter bar out of its box for good. I

have included a few tips that may be of some help.

### GARTER BAR TIPS

1. Use clip-on clothes pegs as weights when turning work. Claw weights are inclined to get caught on the gates, fall off, and generally cause havoc — especially with the first few rows of turning. One peg about every 15 stitches is all you need.
2. Use thick yarn for your first attempt at turning. It will be easier to handle.
3. The key to successful garter bar work is straight needles.

### STITCH TRYOUTS

For a start just try six rows of this stitch. This looks lovely on a baby garment's yoke, or as a border. After you have attempted a small section you may be inspired enough to try something all over.

*Please note:* Most lace patterns have two rows knitted between each section of transfers — this pattern has only one.

### 'FALKBERRY STITCH'

Eight stitch and 12 row repeat. To start this stitch from the bottom of the garment, cast on using waste yarn. Hang on clothes pegs, change to main yarn and latch tool cast on. Knit 1 row, then start the pattern. Turn work with the garter bar. Knit 3 rows. Turn back.

Transfer sts as shown in the diagram. Pick up all 3 bars between sts 3 rows down and place on to empty needle directly above.

Knit 1 row.

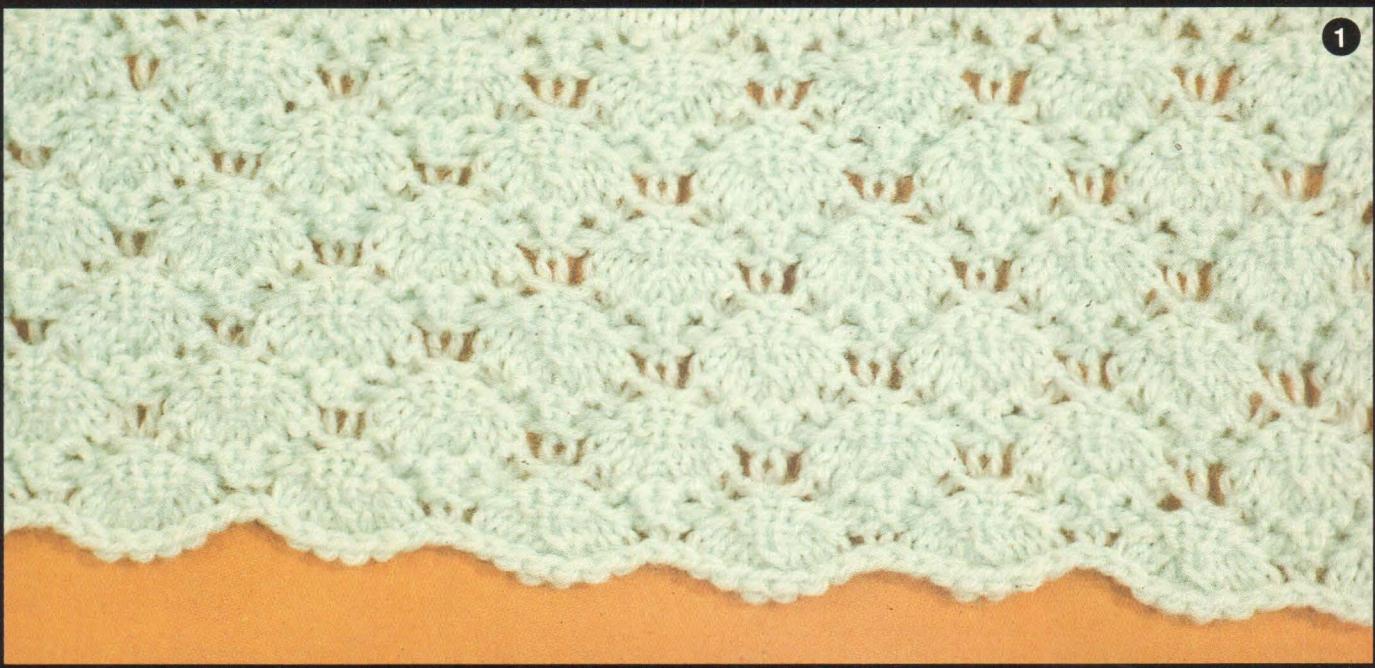
Repeat transfer movement (leave empty N in WP) and K1 row.

Transfer sts as shown in the diagram. K1 row and turn work.

K3 rows.

Repeat transfer movements and picking up of loops, but alternate the pattern as shown in the diagram.

Try this out on the chunky machine, the result is just as stunning as it is when knitted in 2 ply baby wool.



The recent *Design in Knitwear* show was the venue for designers showing off everything for summer 1993 through to spring 1994. From the wide selection, we show a few 'looks' that are just right for now and throughout the summer

#### NATURAL THEMES

Concept Knitwear Ltd presented a very wearable range for summer all in pure cotton. Styles ranged from long-line tunics which combined Fair Isle, lace and cable details to classic or short length cardigan jackets. All the designs feature nature in some way and although the colours are fairly subtle, interesting details — such as the yoke on the Wisteria tunic ensure the wearer would be worthy of a second glance!

#### YOUNG AT HEART

With themes ranging from natural to pure fun, **Summit Sports Ltd** reflect the work of many young designers. The shapes are all based on a drop sleeve and although the range is mainly sweaters, they do feature some cardigans as well. Virtually all their spring and summer garments are in pure cotton, with smooth or slightly textured backgrounds. Several of their designs — such as 'Lakeside' are truly unisex and would look as attractive on a man as on a woman — whilst their 'Roses' design is definitely for the female who likes to stand out in the crowd! Their 'Rabbits' sweater reflects the humorous theme of some of their garments and uses some of the clear, clean colours which made them stand memorable.

#### VIBRANT INFLUENCES

From the design firm **Loop** comes a new range in pure wool. An eye for detail in patterning, line and colour makes the 'Decco' cardigan a work of modern art, yet it is not so overpowering that you would be too intimidated to wear it! 'Celestial' is the name for another sweater with quite fine and intricate lines in the motif, in an easy style that could be worn casually or on dressy occasions. The firm is run by Jenny Gilbert and Kate Cross, who, under their 'Loop' label, do freelance design work for other firms (Summit Sports has been one of their customers). Amongst their success stories to date has been their exclusive position in the National Trust shops! I am sure we will be hearing a lot more of this talented team in the future.

#### AZTECS AND INDIANS

The colour combinations and pagan motifs shown by **Woolgrove** epitomise the exciting look of summer knitwear. Both garments shown feature strongly patterned yokes — of quite different shapes — with patterning which is picked up elsewhere, as a border or motif on other sections to form a cohesive design story.

Please remember that *all* the garments shown are exclusive designs

# FOCUS

## ON FASHION

and are illustrated as an inspiration of shape, colouring and texture. There are *no* patterns available, but if you would like to purchase any of the garments, details of retail stockists can be obtained from the manufacturers:

**Summit Sports Ltd**, Pilot House, King Street, Leicester LE1 6RN (Tel. 0533 545458).

**Loop**, 272 Avenue Road Extension, Leicester LE2 3EL (Tel. 0533 703147).

**Woolgrove**, 20 Grange Road, Woodthorpe, Nottingham NG5 4FW (Tel. 0602 602081).

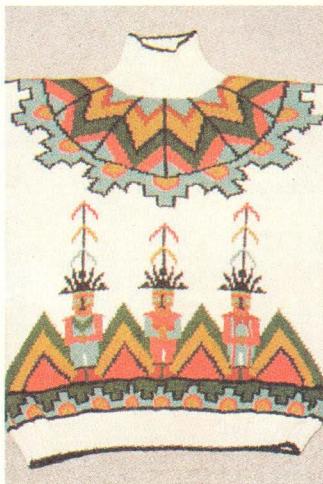
**Concept Knitwear Ltd**, Old Church School, Halkyn, Holywell, Clwyd CH8 8BU (Tel. 0325 780666).



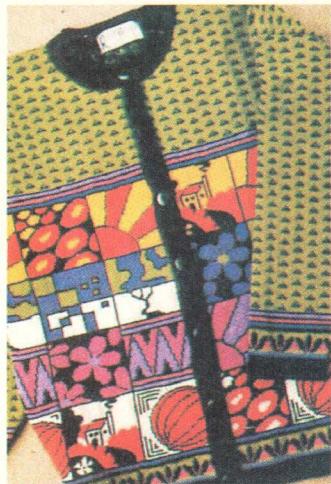
Concept Knitwear Ltd



Summit Sports Ltd



Loop



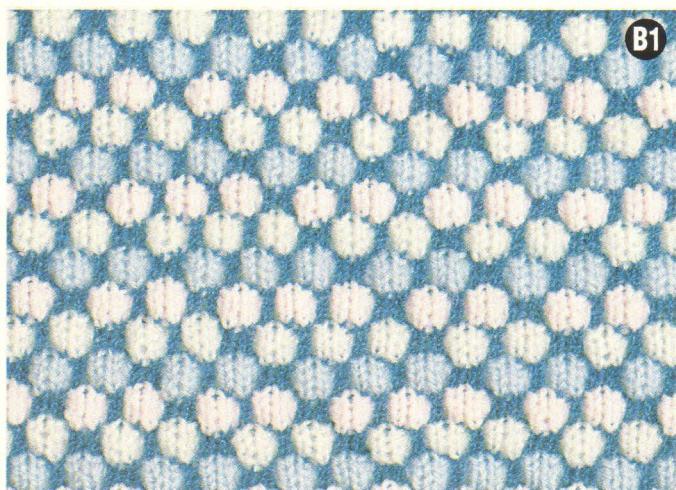
Woolgrove



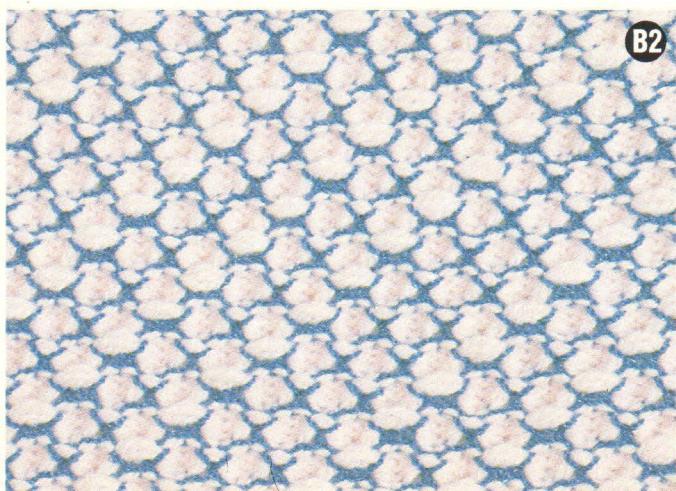
A1



A2



B1



B2

# Stitch Pattern

## Library

3

Build up your Stitch Library — pull out and keep section with ideas for ALL machines

Fair Isle borders of all descriptions are the main theme of the *Stitch Library* this month. Mixing and matching small repeat patterns with others can create some exciting combinations. Add a little change of colour and the pattern appears completely different! Change the 'striping' of the colours and previously hidden pattern features are revealed! Use our suggestions as a starting point to experiment with your own combinations and don't hesitate to take things a stage further by using several of the different 'borders' in combination on one garment! Many of the designs have small repeats, which translate well into 12, 30, 40 or 60 stitch patterning systems — as well as keeping floats to a minimum. So whatever the make, model and patterning system of your machine, you are sure to find a good selection to add to your *Stitch Library*.



C1



C2



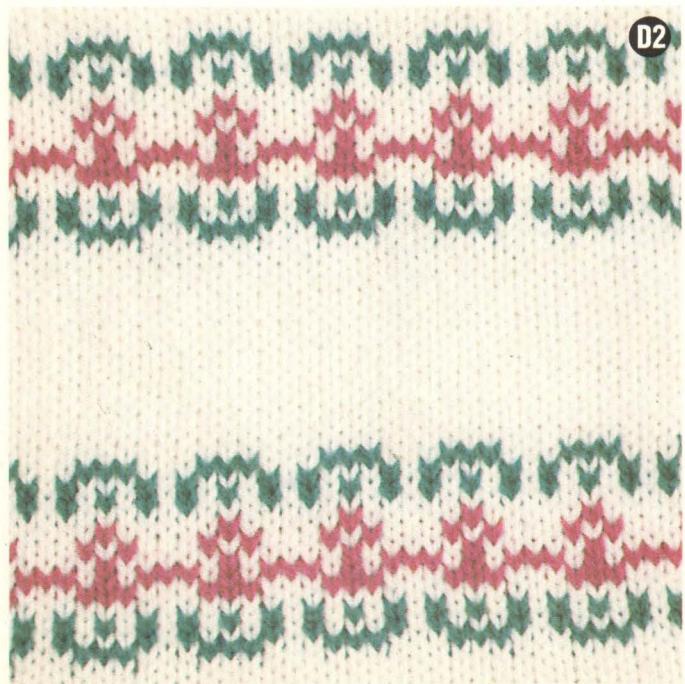
D3



D1



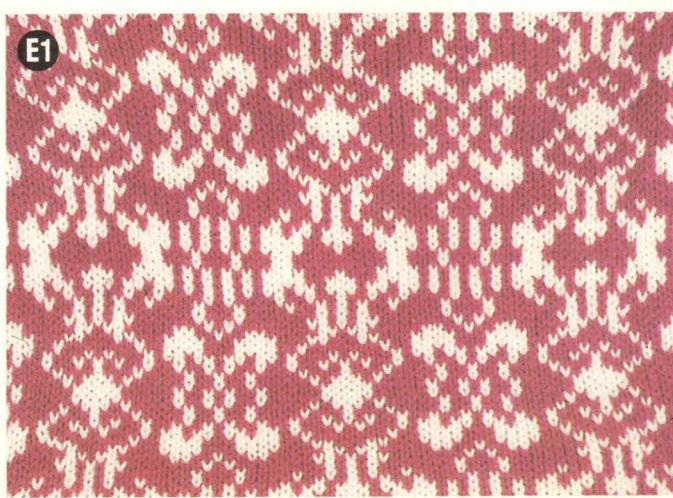
D4



D2



D5



E1

### 'LINKS'

#### Pattern 'A' 8 stitches x 28 rows

Shown as a 24 stitch design, the repeats actually occur at 8 stitch intervals, so this is one that could be used on a 40 stitch system, such as Passap/Pfaff.

Just two variations have been shown. A1 uses it as a simple border — only one repeat of the pattern being used.

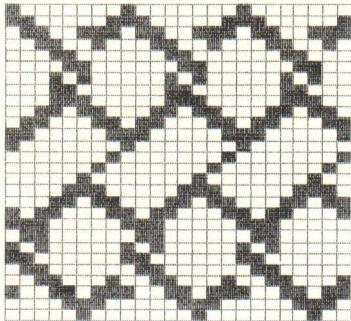
A2 uses it with changes of colour as an all-over design, changing the colours in Feeder 2/B only thus:

\*Royal K12 rows; Jade K9 rows; Fuchsia K14 rows; Royal K14 rows; Fuchsia K7 rows\*. Repeat from \* to \* throughout.

As you can see, the pattern forms a useful basis for all sorts of colouring experiments, but there are even more possibilities.

Suitable Adaptations:

1. As an all-over pattern, especially on men's wear.
2. As an all-over pattern omitting the double set of diamonds — by remaking the pattern using the first sixteen rows only.
3. Try it on the garter carriage, as it is, then again, on elongation (to double the height).
4. Use a full needle rib set up with tuck on the main bed and knit on the ribber bed.



### 'BOBBLE TUCK'

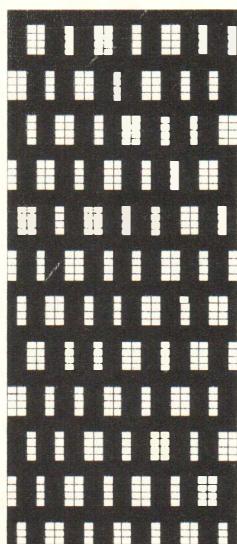
#### Pattern 'B' 24 stitches x 72 rows

With the border theme in mind, we have shown two versions with colour changes. Both are worked alternating stripes of four rows with two rows. B1 uses four colours — \*K4 rows Pale Blue, K2 rows Dark Blue, K4 rows Pink, K2 rows Dark Blue, K4 rows Cream, K2 rows Dark Blue\*. Repeat from \* to \* throughout. The knit side is shown, which gave the pattern its name.

B2 uses two colours — K4 rows Pink, K2 rows Dark Blue. These six rows are repeated throughout. The purl (tuck) side is shown.

Suitable Adaptations:

1. As a plain all-over fabric, either worked as single bed tuck or try it on a full needle rib fabric, MB set to tuck and RB set to knit.
2. Try a fun variation of B1, by using up oddments of colours and making all the stripes different (including the two rows which we have consistently left in Dark Blue).
3. Work any of the stripe variations in full needle rib (see suggestion in 1).
4. Work 18 rows of pattern as a textured border to a plain or Fair Isle garment — this can be especially attractive on baby wear.



### 'DOT-DASH 1'

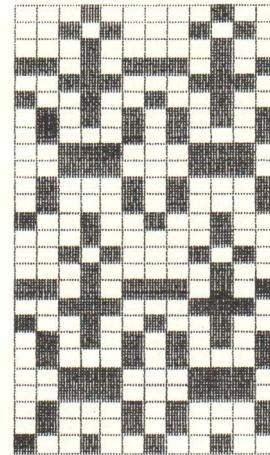
#### Pattern 'C' 12 stitches x 26 rows

This small repeat pattern is ideal for children's clothes or any items where minimal floats are required. It is simple, yet 'busy' and two versions are shown.

C1 is worked as an all-over Fair Isle design.

C2 is worked using Pale Blue in Feeder 1/A throughout and changing colours in Feeder 2/B — K8 rows Royal, K9 rows Fuchsia, K9 rows White. Repeat these 26 rows throughout.

There are many possible adaptations for this little design, perhaps you could use some of the ideas from our next stitch pattern, which is a very slightly amended version of it.



### 'DOT-DASH 2'

#### Pattern 'D' 12 stitches x 26 rows

Shown as a 24 stitch repeat, this would work on a 12, 24 or 60 stitch patterning system. It has lots of potential and five possibilities are illustrated:

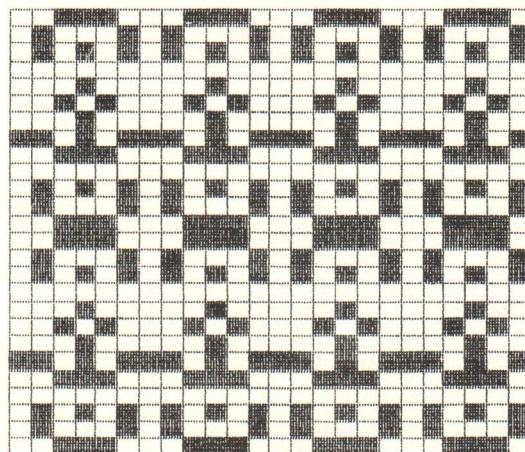
D1 As a border using the first 13 rows only.

D2 As a border with stocking stitch 'gaps'. Work thus: White/Fuchsia, K3 rows. White/-, K1 row. White/Jade, K5 rows. White/-, K1 row. White/Fuchsia, K3 rows. Work stocking stitch rows as desired and then recommence card and repeat colour changes as before.

D3 This all-over pattern is worked using three colours. There are some rows where White is used alone, but carriage can be left on Fair Isle setting and card rotating. Colours varied thus: K3 rows Lilac; \* 1 row White/-; K5 rows White/Fuchsia; K1 row White/-; K6 rows White/Lilac\*. Repeat from \* to \* throughout.

D4 As a deeper border with Light Blue in Feeder 1/A throughout, we changed the colours in Feeder 2/B — White K3 rows; Blue/-, K1 row; Fuchsia, K5 rows, Blue/-, K1 row; Royal K6 rows, Blue/-, K1 row; Fuchsia, K5 rows; Blue/-, K1 row; White, K3 rows. This produced one repeat of the border.

D5 Finally, we worked the colour borders as an all-over pattern, similar to D3, with Blue in main feeder throughout, other colours were changed — \*Fuchsia, K3 rows; Blue/-, K1 row; White, K5 rows; Blue/-, K1 row; Jade, K6 rows; Blue/-, K1 row; White, K5 rows; Blue/-, K1 row; Fuchsia, K3 rows\*. Repeat from \* to \* throughout.



### 'SWIRLS'

#### Pattern 'E' 24 stitches x 32 rows

This is a true 24 stitch repeat, but another design where small floats make it useful. In our first variation it has been worked as an all-over pattern, whilst just one of the border possibilities has been shown in E2. In E3, we have used the same punchcard repeat, but outlined the centre pattern area by the use of Deep Blue at the edges.

#### Suitable Adaptations:

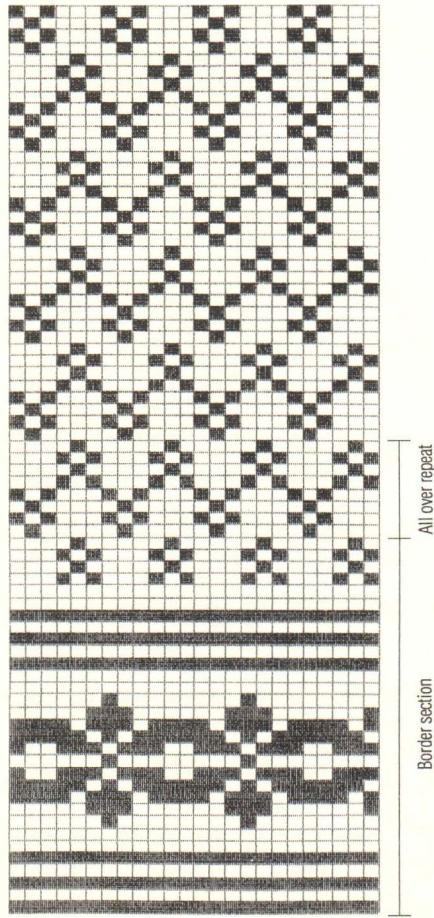
1. For a different effect for a border, try starting on punchcard row 16 and working in Fair Isle for 32 rows.
2. The scroll effect could be readily adapted to form yet another design if the central area was replaced by another central repeat of the pattern shown five stitches to left and six stitches to right in our diagram.



### 'COMBINATION'

#### Pattern 'F' 24 stitches x rows adaptable

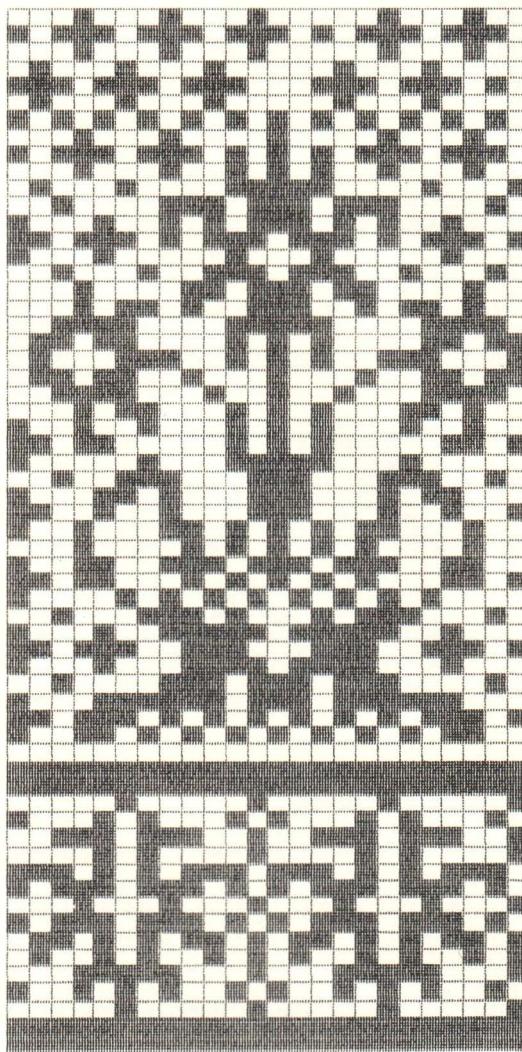
There are lots of borders in this month's collection which are just right for the treatment we have given this pattern. The pattern diagram shows the border section and which part of the upper pattern is suitable for an all-over repeat. We have selected just two simple variations. F1 is worked as a Fair Isle border and all-over pattern. F2 is worked with the garter carriage at first, to give garter stitch 'stripes'. Return to the main carriage to work a Fair Isle panel. Once this is completed, the rest of the knitting is done using the garter carriage.



### 'GARDEN BORDER'

#### Pattern 'G' 24 stitches x 61 rows. Pattern by Ruth Lee

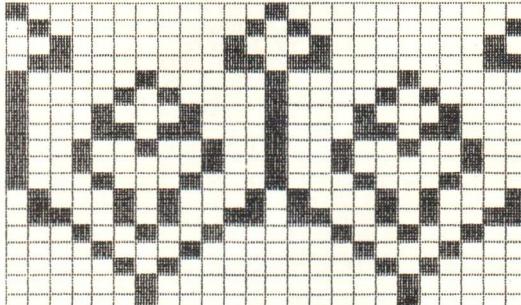
We have shown the simplest possible form of this design, which could be subjected to a wealth of colour changes, which we hope you will try for yourselves.



### 'FLORAL ARCHES' 1

#### Pattern 'H' 24 stitches x 18 rows

This is another 12 stitch repeat, but is quite easily adapted to other widths. For instance, elongate the flower stems and make the arches a little bigger for a 15 stitch repeat for use on a 60 stitch system. It also formed the starting point for other designs shown on page 38. We have shown it as an all-over pattern — although the 'break' for the potential border designs can be clearly seen — just work the pattern through once!



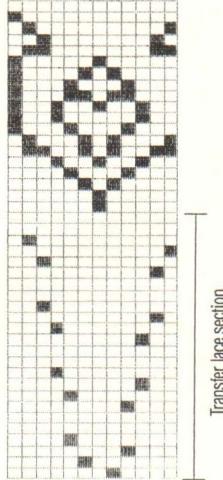
Bonnie's 4 ply Acrylic was used for most of the samples. Bonnie's Wools Ltd, 1273 Bristol Road South, Northfield, Birmingham B31 2SP.

### 'FLORAL ARCHES WITH LACE'

#### Pattern 'T' 12 stitches x 43 rows

This is really two borders put on to one pattern card. A little colour changing for the Fair Isle section adds to the dramatic effect. You need a transfer lace carriage for the lace section and the pattern is worked thus:

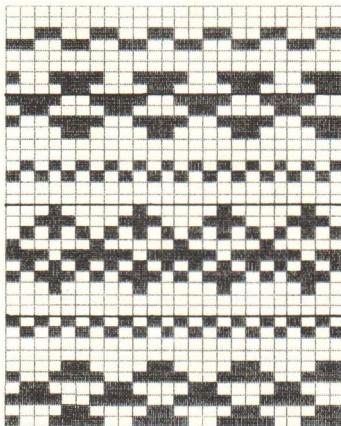
\*Lace carriage (LC) 6 passes, K2 rows\*. Repeat from \* to \* 4 times. Lock the punchcard/program patt on the 25th row before working further (if desired) stocking stitch rows. When you want to work the Fair Isle, select/memorise for patt and keeping background in Feeder 1/A throughout, change colours in Feeder 2/B — Jade, K10 rows, Fuchsia, K8 rows. We have shown the cast on edge of the swatch so you can see the scallop effect gained by working the lace. This pattern would make a delightful and colourful border for a summer top or tunic — the bulk of the fabric could be in stocking stitch or in an unobtrusive garter stitch if desired.



### 'GEOMETRICS IN MINIATURE'

#### Pattern 'J' 24 stitches x 38 rows

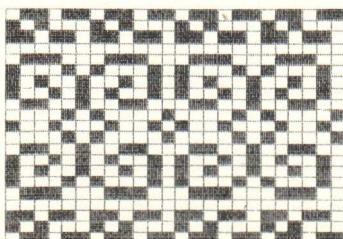
Shown as a 24 stitch repeat, the real repeating factor is six stitches — so this design could be used on 12, 24, 30 or 60 stitch repeat systems. This pattern would be ideal for children's clothes — small floats and as I hope we have shown in J1, lots of potential for changing the second colour for a bright modern look. Our second version, J2, was worked using a garter carriage, where the small shapes build into an unobtrusive textured fabric, which would suit any member of the family.



### 'SCROLLS'

#### Pattern 'K' 24 stitches x 21 rows

Another 12 stitch repeat — which could be easily adapted for other systems. It has a slightly Celtic knot air when used as an all-over Fair Isle as in K1. Add a little change of colour in the second feeder and the eye beholds it quite differently. For K2 we changed Feeder 2/B colours — \*Lilac, K3 rows; K1 row plain; White, K5 rows; Fuchsia, K3 rows; White, K5 rows; K1 row plain; Lilac, K3 rows\* Repeat from \* to \* throughout



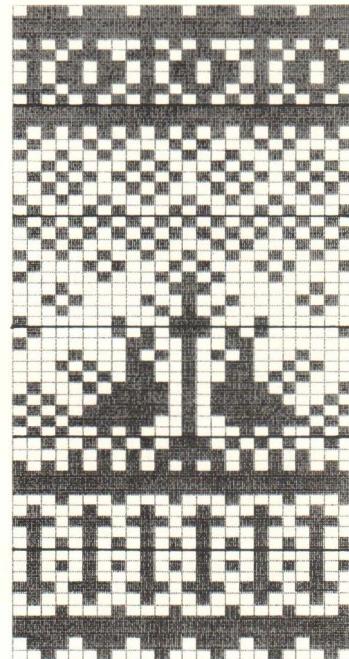
### 'BIRDS'

#### Pattern 'L' 24 stitches x 59 rows. Pattern by Ruth Lee

Another design which meets the need for short floated Fair Isle designs in a very stylish manner. It works beautifully as an all-over pattern as in L1 using just two colours. It also cries out for colour changes — we show just such a border variation in L2.

Suitable Adaptations:

1. Try it as an all-over pattern, using a space dyed, variegated or multi-coloured yarn in Feeder 2.
2. Use it as a border ending the pattern at the point we have shown on P2. Carry on the diamond repeat by working on diagram rows 37 to 47 to form an all-over pattern — to give the same sort of effect as shown in pattern 'F'.



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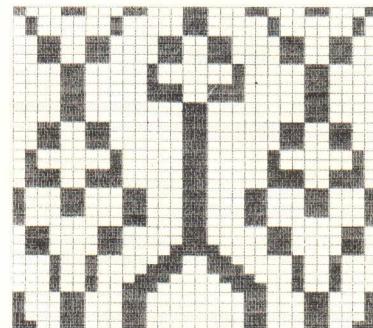
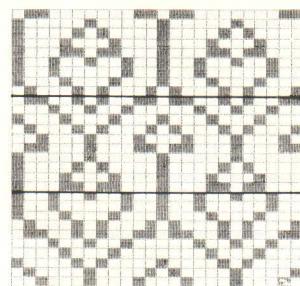
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## 'FLORAL ARCHES' 2

Pattern 'M' 24 stitches x 29 rows and 30 stitches x 30 rows

These two patterns were a development from our earlier arches pattern. A little manipulation eliminated some of the gaps and border effect to give an integrated design shown in M1. In M2, the 30 stitch variation is heavier and more formal and if suitable, subtle colours were chosen, could be knitted for a man, as the floral effect is much diminished.



## 'PASSAP/PFAFF FLORAL ARCHES'

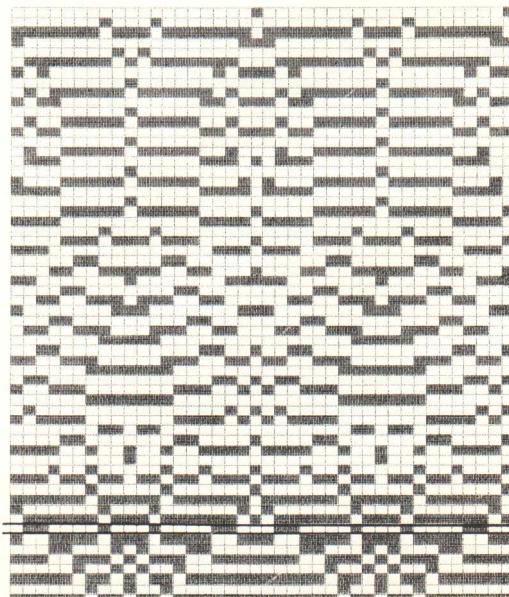
Pattern 'N' 40 stitches x 60 rows

Our former 'floral arches' were an obvious starting point for a three-colour design and the Passap/Pfaff system makes these easy to knit — although the stitch pattern could also be used on any Japanese electronic machine (see below).

The sample was worked in full needle rib. On the back bed pushers were arranged one up one down, the back carriage set to BX and the right arrow depressed. On the front bed pushers were all in WP and the carriage set to BX with the left arrow depressed. Deco set on 2 and colours changed thus:

\*RC 000. K2 rows Cream, K2 rows Navy\*. Repeat from \* to \* 7 times in all. RC shows 28. \*\*K2 rows Fuchsia, K2 rows Cream, K2 rows Navy\*\*. Repeat from \*\* to \*\* 15 times in all. RC shows 118. K2 rows Fuchsia. These 120 rows form the pattern and are repeated throughout.

**Japanese Electronics:** You only need to mark or program the first 20 stitches of pattern from the diagram. Set all pattern/programming switches for 'normal' patterning (i.e. do not set Jacquard buttons), but do remember to set for double length — and remember you will need to do your select/memorise row from right to left so you can use the colour changer. Work in full needle rib with carriages set for double Jacquard and change the colours as given for Passap/Pfaff machines.



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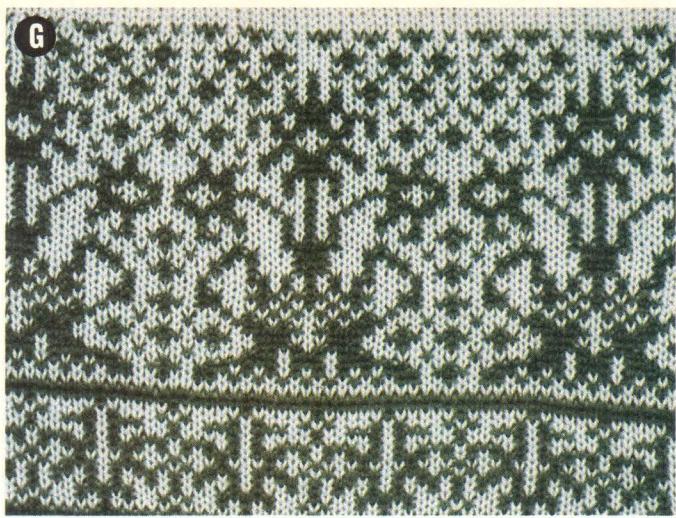
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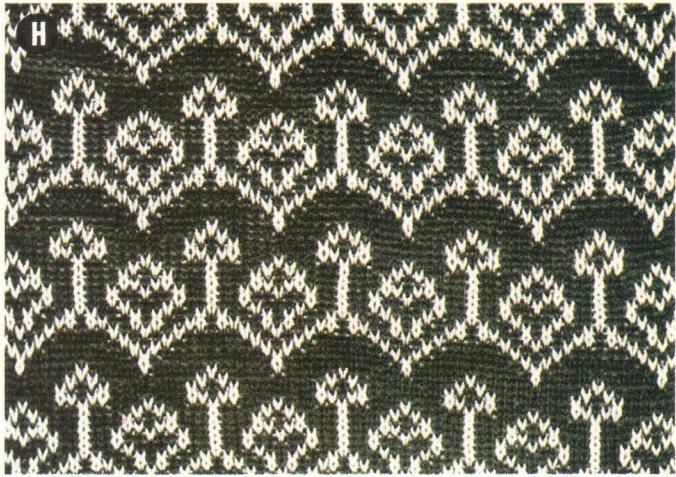
E2



G



E3



H



F1



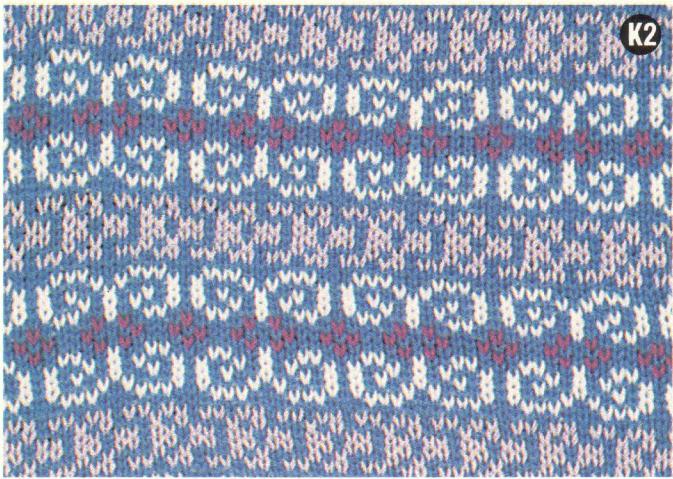
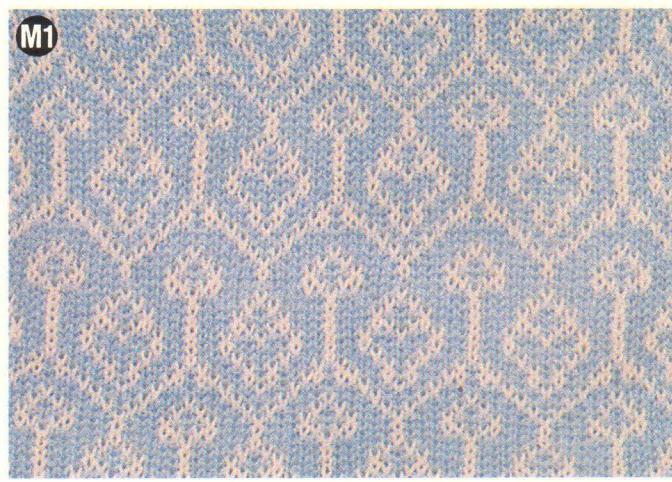
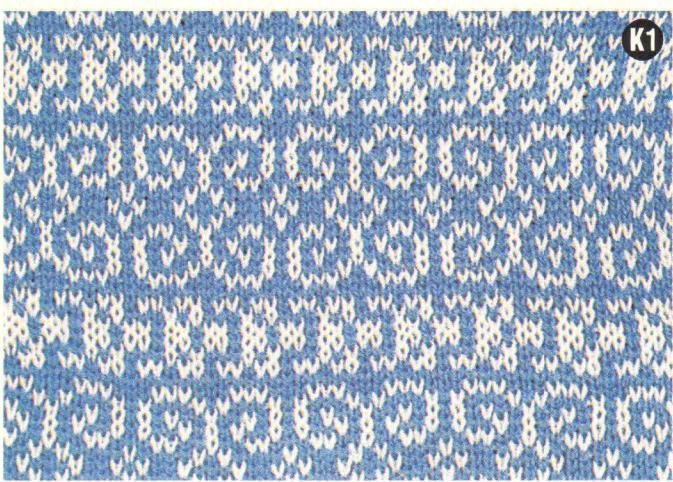
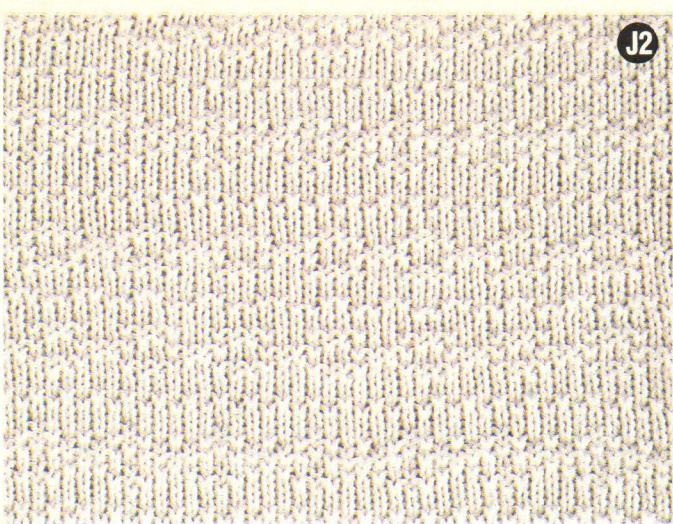
I



F2



J1





Jill Egan



**Jill Egan**

## SIZES

To suit bust 86[91:96:101:107]cm.  
Finished measurement 96[102:108:  
114:120]cm.  
Length 68cm.  
Sleeve seam 43.5cm.  
Figures in square brackets [ ] refer to  
larger sizes; where there is only one set  
of figures, this applies to all sizes.

## MATERIALS

Many A Mickle 4 ply Soft Cotton.  
1 x 500[500:500:600:600]g cone in  
MC.  
200g in each of A and B.

## MAIN TENSION

27 sts and 34 rows to 10cm measured  
over patt, after washing, drying and  
steampressing (tension dial approx 9).  
Tension must be matched exactly before  
starting garment.

## ABBREVIATIONS

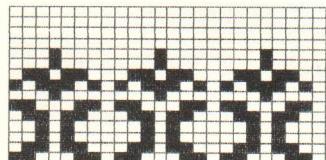
See page 43.

## NOTE

Knit side is used as right side.  
Measurements given are those of  
finished garment and should not be  
used to measure work on the machine.

## PUNCHCARD PATTERN/MYLAR SHEET

Punch card, mark mylar sheet or pro-  
gram patt before starting to knit.



## PATTERN NOTE

**Main patt** worked in Fair Isle and st  
st using MC in feeder 1/A throughout.  
Change colours in feeder 2/B thus:  
Using A, K6 rows. Using B, K5 rows.  
Using MC only, K4 rows. These 15  
rows form patt and are rep throughout.  
**Ribs** are cast on with an edge stripe  
which is worked thus:

With RB in position set machine for  
1x1 rib. Push Ns (as given in instruc-  
tions) on MB and corresponding Ns  
on RB to WP. Arrange Ns for 1x1 rib.  
CAR. Using A, cast on. Using T1/1 K2  
tubular rows. Using T2/0, K1 tubular  
row. Using B and T4/4, K2 rows.

*Welts and cuffs only:* using MC, K24  
rows.

*Neckband only:* using MC, K10 rows.

## BACK

With RB in position set machine for  
1x1 rib. Push 130[138:146:154:162]

# Lady's Square Neck Cotton Fair Isle Top

Illustrated on page 39

**MACHINES:** These instructions are written for standard gauge  
punchcard or electronic machines with ribber

**YARN:** Many A Mickle 4 ply Soft Cotton

**FIBRE CONTENT:** 100% Cotton

**COLOUR:** We used White (MC), Anemone (A) and Mint (B)

**STOCKISTS:** To obtain this yarn, please write to Many A Mickle,  
Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF



Ns on MB and corresponding Ns on  
RB to WP. Work welt as given in patt  
note. Transfer sts to MB. Insert punch-  
card and lock/program patt on first row.  
Set RC at 000. Using MC and MT, K3  
rows. Set carr to select/memorise for  
patt and K1 row. Release punchcard  
and set carr for patt (see patt note). Work  
in Fair Isle and colour sequence through-  
out. K until RC shows 109. Place a  
marker at each edge. K until RC shows  
210.

## SHAPE NECK AND SHOULDERS

Set carr for HP. Push 56 Ns at centre  
and all Ns to L to HP. WK over rem  
37[41:45:49:53] sts. Push 56 Ns near-  
est carr to UWP and WK. CAR. Set carr  
so H Ns will K and WK over rem  
37[41:45:49:53] sts.



## FRONT

Work as given for back until RC shows  
150.

## SHAPE NECK

Note patt row. Using nylon cord, K  
37[41:45:49:53] sts to L and R of centre  
56 sts by hand, taking Ns down to NWP.  
WK over rem centre 56 sts. CAR. Unravel  
nylon cord over 37[41:45:49:53] sts  
nearest carr bringing Ns down to WP.  
Lock punchcard/program patt on noted  
row and set carr to select/memorise  
without K and take to L. Reset RC at  
150. Keeping patt correct throughout,  
K until RC shows 210. WK.  
CAL. Unravel nylon cord over rem sts  
at R, bringing Ns down to WP. Lock  
punchcard/program patt on noted row  
and set carr to select/memorise with-  
out K and take to R. Reset RC at 150.  
Work to correspond with first side.

## SLEEVES

With RB in position set machine for 1x1  
rib. Push 62[64:66:68:70] Ns on MB  
and corresponding Ns on RB to WP.  
Work welt as given in patt note. Trans-  
fer sts to MB. Insert punchcard and  
lock/program patt on first row. Set carr  
for free pass and take to L. Set carr to  
select/memorise without K (slip/part/  
empty) and take to R.



# Lady's Cotton Top with Textured Edgings

Illustrated on page 40

**MACHINES:** These instructions are written for standard gauge punch-card or electronic machines

**YARN:** Many A Mickle 4 ply Soft Cotton

**FIBRE CONTENT:** 100% Cotton

**COLOUR:** We used White (MC) and Mint (C)

**STOCKISTS:** To obtain this yarn, please write to Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, W. Yorks HX7 5PF



Set RC at 000. Using MT, start and work in Fair Isle and colour sequence (see patt note) throughout. K1 row. Inc 1 st at each end of next and every foll alt row 34[32:30:28:26] times in all, K3 rows. 130[128:126:124:122] sts. Inc 1 st at each end of next and every foll 4th row 16[17:18:19:20] times in all. 162 sts. K until RC shows 135. Using MT+1, K1 row. Cast off loosely.

## JOIN SHOULDERS

Push 37[41:45:49:53]Ns to WP. With right side facing pick up sts from below WY on one shoulder and hang on to Ns. With wrong side facing, pick up sts from corresponding shoulder and hang on to same Ns. Using MC and MT+1, K2 rows and cast off.

## NECKBANDS

### BACK AND SIDE BANDS

Worked as one piece. With RB in posi-

tion set machine for 1x1 rib. Push 177 Ns on MB and corresponding Ns on RB to WP. Work as given in patt note. Transfer sts to MB. Using MT, K1 row. With wrong side facing, pick up sts from side of neck and back neck as far round as possible. K sts by hand and cast off until the remaining part of back and side band can be hung on to remaining Ns. K sts by hand and cast off.

### FRONT BAND

Work as given for back band over 57 Ns — finishing by picking up sts from below WY on front neck.

### TO MAKE UP

Wash garment pieces, block to correct measurements and allow to dry. Steam press. When cool and dry, set in sleeves between markers on body edges. Join side and sleeve seams. Mitre neckband, slip stitching excess in position on the inside.

## SIZES

To suit bust 81[86-91:96-101]cm. Finished measurement 96[104:113]cm. Length 70cm.

Sleeve seam 16cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Many A Mickle 4 ply Soft Cotton. 1 x 500g cone in MC. 100g in C.

## MAIN TENSION

28 sts and 39 rows to 10cm measured over st st, after washing, drying and

steam pressing (tension dial approx 8). Tension must be matched exactly before starting garment.

## ABBREVIATIONS

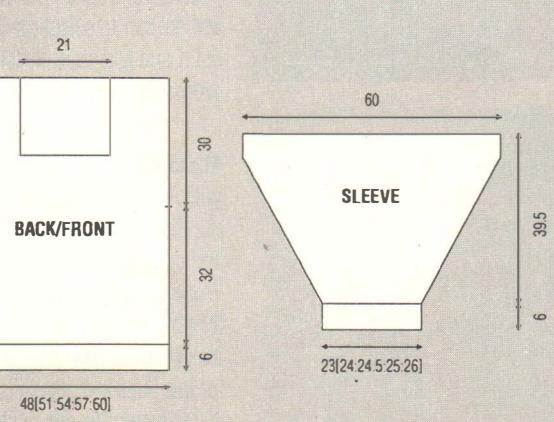
See page 43.

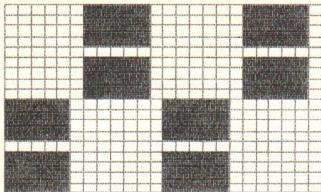
## NOTE

Knit side is used as right side. Measurements given are those of finished garment and should not be used to measure work on the machine.

## PUNCHCARD PATTERN/MYLAR SHEET

Punch card — *in reverse* — i.e. punch blank areas and leave dark areas





unpunched; mark mylar sheet or program patt (exactly as shown) before starting to knit.

#### PATTERN NOTE

**Electronic machines:** Use negative switch to reverse marking when knitting in patt.

**Border pattern:** Using C, work a chain cast on. Using MC and MT, K2 rows. Bring Ns fully forward and using C, work a chain cast on again (over sts already on Ns). Insert punchcard and lock/program patt on first row. Using MC and MT, K3 rows. Set carr to select/memorise for patt and K1 row. Release punchcard.

Set RC at 000. Work in slip stitch throughout. K4 rows. \*Transfer centre st of each st st block on to adjacent N, leaving empty Ns in WP. K9 rows\*. Rep from \* to \* until RC shows 99. CAR.

#### BACK

Push 134[146:158] Ns to WP. Work border patt (see patt note).

Set RC at 000. Set carr for st st and K until RC shows 108. Place a marker at each edge. K until RC shows 210.

#### SHAPE NECK AND SHOULDERS

Push 56[58:60] Ns at centre and all Ns to left to HP. Set carr for HP and WK over rem 39[44:49] sts at R.

CAR. Push 56[58:60] Ns nearest carr to UWP and WK.

Set carr so HP Ns will K and WK over rem 39[44:49] sts.

#### FRONT

Work as given for back until RC shows 144[142:140].

#### SHAPE NECK

Set carr for HP and push 16[18:20] Ns

at centre and all Ns to L to HP. Cont over rem 59[64:69] sts at R for first side. K2 rows. Always taking the yarn around the first inside N in HP, push 5 Ns to HP at neck edge on next and foll alt row, K1 row. Push 2 Ns to HP at neck edge on next and foll alt row, K1 row. Push 1 N at neck edge to HP on next and every foll alt row 6 times in all. 39[44:49] sts. K until RC shows 210. WK.

CAL. Reset RC at 144[142:140]. Push 59[64:69] Ns nearest carr to UWP. Complete to correspond with first side. WK over rem 56[58:60] sts.

#### JOIN SHOULDER

Push 39[44:49] Ns to WP. With right side facing, pick up sts from below WY on back shoulder and hang evenly on to Ns. With wrong side facing, pick up sts from below WY on corresponding front shoulder and hang evenly along the row. Using MC and T10, K1 row. Cast off.

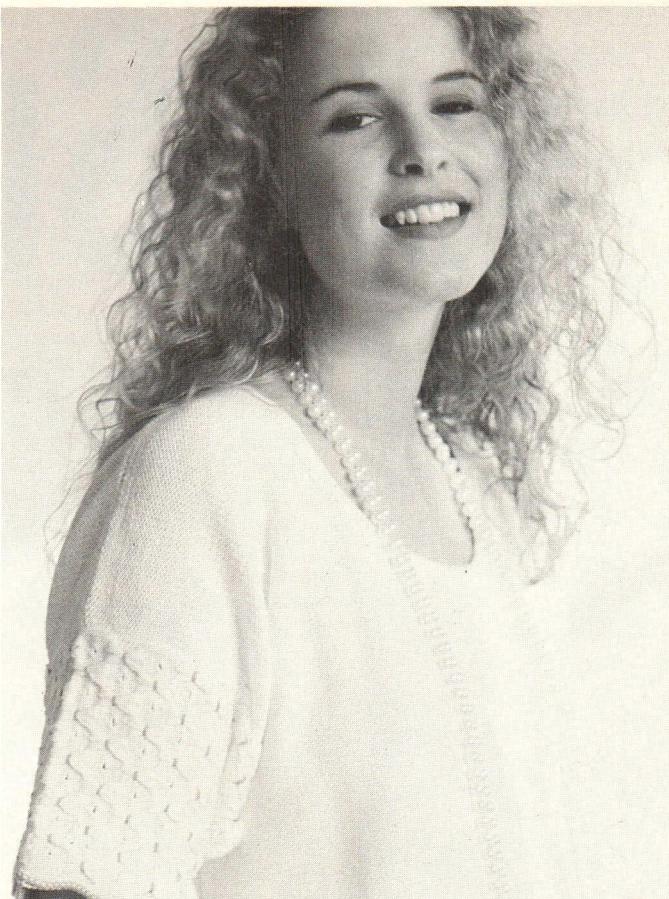
#### NECKBAND

Push 178[184:190] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using T10 and nylon cord, K1 row. Using MT-2 and MC, K16 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Using MT, K1 row. With wrong side facing, pick up neck edge and hang evenly along the row. Using T10, K1 row and cast off.

Join second shoulder seam.

#### SLEEVES

Push 98 Ns to WP. Work border patt (see patt note) and at the same time, when RC shows 4, inc 1 st at each end of next and every foll 4th row 24 times in-all. 146 sts. When RC shows 99, change to st st and K1 row. With wrong side facing, pick up armhole edge between markers and hang evenly along the row — shoulder seam to centre 'O'. Using T10, K1 row. Cast off.



#### TO MAKE UP

Wash garment, block pieces to correct measurements and leave to dry. Steam press and when cool and dry, join side

and sleeve seams. Join neckband seam. Using C, sew blocks of slipped stitches into 'bundles' (as shown), working in a zig-zag manner for easy continuity.

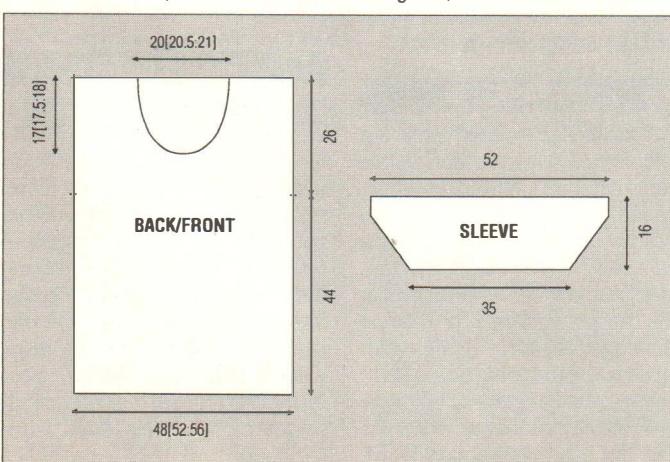
## ABBREVIATIONS

alt = alternate(ly)	NWP = non working position
altog = altogether	N(s) = needle(s)
BB = back bed	opp = opposite
beg = beginning	patt = pattern
CAL = carriage at left	pos = position
CAR = carriage at right	R = right
carr = carriage	RB = ribber
cm = centimetres	RC = row counter
col = colour	rep = repeat
con = contrast	RHS = right hand side
cont = continue	RT = rib tension
dec = decrease	rem = remaining
DK = double knitting	SS = stitch size
ev = every	st(s) = stitch(es)
FB = front bed	st. st = stocking stitch
FF = fully fashioned	T = tension
fol = following	tog = together
g = gram	trans = transfer
HP = holding position	UWP = upper working position
inc = increase	WK = using WY, K a few rows
K = knit	and release from machine
L = left	WP = working position
LHS = left hand side	WY = waste yarn
MB = main bed	[ ] = figures in square brackets
MT = main tension	refer to larger sizes

#### FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.



Carole Baker explores a happy combination for many knitters who also sew, that of fabric additions to their knitwear

# Surface Decoration

## WITH FABRICS

Having explored several means of adding surface decoration to knitwear (Carole covered some embroidery and painting techniques in *Profitable Machine Knitting* in November and December), we are now going to look at the possibilities offered by using fabrics to achieve a co-ordinated look to your wardrobe.

### START WITH A SUIT!

We will begin by using fabric as part of the construction of the garment. The suit in Sample 1 has been knitted using one strand of Bramwell's Hobby and 1 strand of Silky. The fabric is a lightweight polyester cotton. The skirt was knitted sideways. Cast on the required number of stitches and knit, say, 20 rows. Determine how deep you want the inserts to be and cast off the appropriate number of stitches. Cast them straight back on again, using 'e'-wrap method, without making any moves of the carriage. Continue in this manner until you have reached the required measurement for the waistband, plus ease. Join the seam. Cut out the fabric inserts and make a narrow hem along the bottom edge. Press the skirt section well and then stitch the fabric inserts into position. Press into box pleats in desired. The top of the suit is a simple T-shirt shape and fabric appliqués have been stitched to the sleeves and front to complement the skirt design.

### CO-ORDINATES FROM LEFT-OVERS

Now let us look at some simple patchwork techniques and ways these can be applied to knitwear. We will assume that one of the fabrics in each example is material left over from a skirt or possibly

culottes and that the other fabrics have been selected to blend harmoniously. There are various methods of sewing the patchwork shapes together but we will only concentrate on one technique here. This involves basting a fabric shape on to a cardboard template and then oversewing these shapes together before removing the card.

### TIPS FOR SUCCESS

The secret of success in creating beautiful patchwork is the accuracy of cutting out the cardboard templates. One of the simplest methods is to use purchased window templates (as shown in Sample 2a), which are available from sewing centres and craft outlets. These come in various shapes and sizes and include a metal shape for cutting the cardboard inserts and a 'window' of the shape which is used for cutting the fabric. The window can also be used to position over the fabric before cutting so that you can decide which piece of fabric looks best. For example, you may wish to pick out all the flowers so that each piece looks the same as the others. When making your own templates always ensure that the angles are equal and the sides the same length.

### PREPARATION

Cut out all your required cardboard templates and fabric shapes before commencing. Using contrasting thread, tack each piece of fabric to a cardboard shape, turning the corners neatly. When all the shapes have been covered arrange them in the desired pattern and oversew the edges together using small stitches and matching thread (as in Sample 2b). Be careful at this stage that you only sew through the fabric and not through the cardboard.

Press well and remove the cardboard inserts. In Sample 3 we have stitched the completed patchwork directly on to the knitted top using small stitches close to the edge.

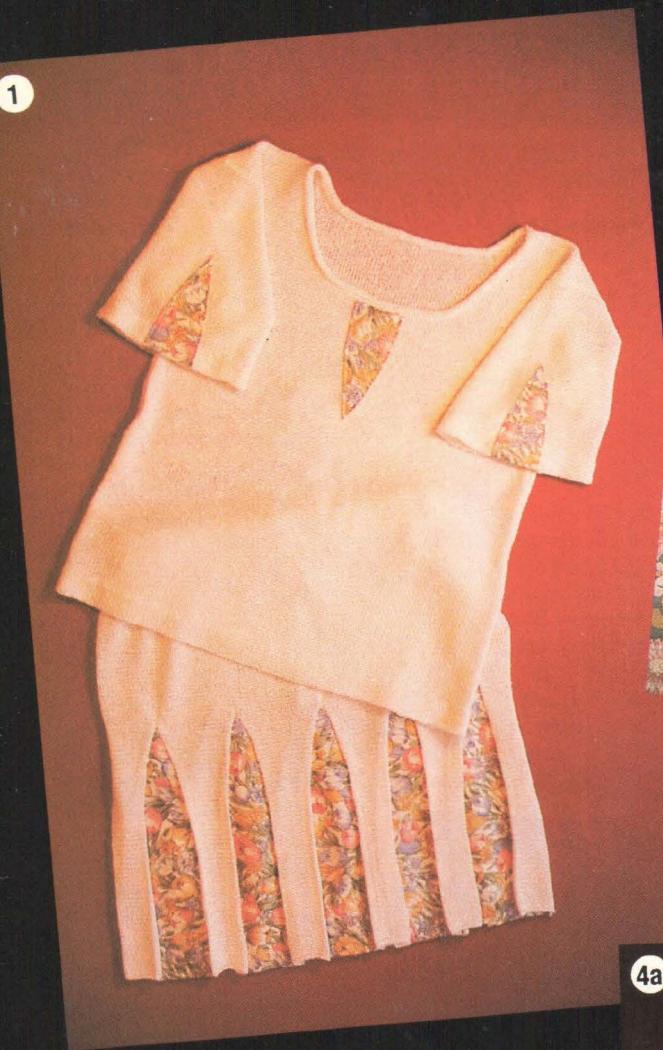
### ADD A LITTLE DEPTH

Sample 4 shows a patchwork pocket that has been padded and quilted. Tack the completed patchwork piece to an appropriately sized piece of lightweight wadding. Cut the wadding very carefully to approximately 2mm inside the outer edge of the patchwork. Take a piece of lightweight cotton fabric and cut to the same shape as the patchwork, adding a narrow seam allowance (see Sample 4a). Fold this seam allowance to the inside and pin the three layers together. Neatly oversew around the outside of the patchwork. Using a sewing machine and starting each row of stitching at the centre and working outwards, stitch along the seam lines between the shapes. When completed press lightly and stitch into position on the knitted garment, either by hand or with a sewing machine. This technique can be used very effectively with say a padded collar to match the pockets.

### FABRIC IDEAS

Most fabrics can be used with knitwear to achieve a totally different look. Velvet and suede for instance, although slightly more tricky to handle, with a little patience can produce a sophisticated garment for very little expenditure. I have only touched briefly on one or two ideas for ways to use fabric with your knitwear. Be imaginative and don't be afraid to experiment. Next month we will look at luxury motifs and padded satin appliqués.

1



2a



2b



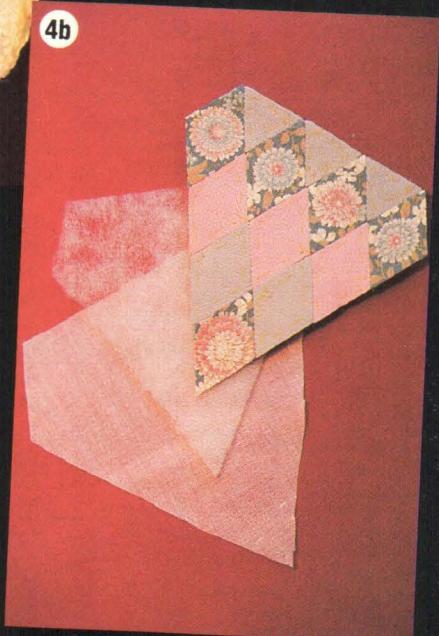
4a



3



4b



# BOOKS, BYTES & STITCHES

All the latest information on stitch patterns and books from Val Slater

## PUNCHCARD DESIGNS

Maril Holland presents new stitch patterns in a form that is very useful to the punchcard machine user. They are professionally printed to full punchcard size, so that they can be positioned under the card and either the black punched areas traced through, or even easier, both card and pattern can be punched simultaneously. I know many people have difficulty in reading charts when they are printed small and will find these extremely useful. We show two of the designs. The patterns are all continuous (once you have set the machine for Fair Isle, no odd rows in another colour to worry about) and no floats exceed six stitches — so the inside will be neat — even for tiny fingers. Twenty different designs cost £4.50 incl p&p and they can be obtained from Maril Holland, 55 Clifford Avenue, Taunton, Somerset TA2 6DL.

## TOYS AND ORNAMENTS

Well-known for her delightful novelties, Jane Platt has been busy again and produced a new range of designs for the machine knitter. There are owls and pussycats, koalas and mice to choose from and the details make each one highly covetable! I find Jane's ideas look superb, but are extremely easy to knit (see her floral brooches in April *MKT*) and make wonderful gifts, fund raisers and mascots, turning even the tiniest scrap of left over yarn into a work of art! Prices for the patterns start at £1.10 plus 50p p&p per order, but there is a special price of £9.50 (incl p&p) if all four designs from the new, plus the four original designs (shown in September 1992 *PMK*) brochure are purchased simultaneously.

For a colour brochure and further details, send 50p in stamps to 'Knit-Knacks' (*MKT*), 16 Springfield Road, Binfield, Berks RG12 8TW.

## CROSS STITCH FOR KNITWEAR

This is the title of a new book by Janet Haigh (published by David & Charles) which has some wonderful ideas, techniques and designs for use on a wide variety of knitwear. It was one of our pre-publication book offers a few months ago, but if you missed it then, put it on your birthday list! The cross stitch charts are easy to follow being a good size and in colour. Designs are given from simple neckline decorations and trims to dramatic fashion effects for men, women and children.



There is also a fascinating, fully illustrated chapter on other decorative effects including fringes, multi-coloured chain stitches and pom-poms with innovative designs for their use. There is something for every knitter here — from the total non-sewer to an experienced needlewoman. I am sure you will enjoy this book and be able to adapt the ideas to current fashions for a long time to come. The book costs £14.99 and should be available now in your local book shop.

## USING PUNCHCARDS CREATIVELY

Wendy Damon's latest book has some super ideas for using your punchcards in many different ways. The patterns are suitable for all 24 stitch punchcard or electronic machines. There is guidance on colour changes, yarns and texture, manipulating your cards and patterns and using or amending them for different types of stitches. She finishes by

suggesting a variety of simple surface decoration techniques, some being worked whilst you are still doing the knitting. *Using Punch-cards Creatively* costs £2.50 + 50p p&p and is available from Wendy Damon, 9 Sedley Close, Cliffe Woods, Rochester, Kent ME3 8HE. For a full list of Wendy's publications (some of her garment designs were featured recently), send her an SAE.

### SPECIALLY FOR ELECTRONICS

One of Joyce Schneider's latest books, *Electronically Yours*, is written specially for Japanese electronic machines with disc drive. No marking to do here, as the book is accompanied by its own disc — so everything is worked out and planned for you! There are two jacket patterns which both use the potential of electronic patterning to the full. 'Squash Blossoms' features a stitch design with strong vertical lines. 'Madison Avenue' has contrasting patterned borders which are an integral part of the all-over stitch design. The yarns used are not readily available in this country, but the stitch and row gauge is attainable on a wide range of 4 ply yarns and Joyce includes some British yarns amongst her alternatives. The patterns are not only well presented, but also explained. For instance any helpful technique which can be incorporated into either of the garments or patterning is given — such as increasing stitches evenly across a row; determining which size to knit; decreasing using short rows; changing tracks on your disc and blocking and pressing in detail. The current range of Joyce's books are usually available through The Knitting Neuk, 32 Ashley Road, Aberdeen AB1 6RJ.

### MIX AND MATCH

This is the theme of Maggie Andrews's latest pattern book — *All Seasons Suits*. Knitted in Bramwell yarns with patterns in sizes 10 to 24, the tops, skirts and jackets can be worked to complement each other. There are three skirt styles, jackets and tops to choose from. Knitting is simple and can be done on the most basic machine, stitch patterns used on the tops being interesting, yet simple manual ones. Skirt lengths range from 61 to 84cm and the suits are suitable for a wide range of age groups. *All Seasons Suits* should be available from your local Bramwell stockist, priced at £3.99. If you have any difficulty in obtaining a copy, then write to Mrs M. Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ enclosing £4.25 (which includes p&p).

### MORE GARTER CARRIAGE TECHNIQUES

The design duo of Elaine Cater and Caroline Nelson is going from strength to strength. Their latest pattern book is *Hand Tooling with the Garter Carriage* and contains 24 fascinating and highly original stitch designs complete with punch-cards, working diagrams and methods. They have also expanded their garment pattern range, and we illustrate two of their original designs below. A catalogue of their books and designs can be obtained by sending a large SAE to Elaine Cater, 29 St Leonards Road, London SW14 7LY.



# MACHINE WORKS

## Peter Free turns our attention above eye level this month!

This month I am going to be looking at the various types of tension mast and specifically at the discs. At first glance it appears to be a rather boring subject, but as we shall see, it is also vital that everything is kept in full working order.

First of all, why is it so vital? It is only there to hang the yarn on isn't it? Well, yes, if you simplify things to their most basic level but, of course, they are not called 'tension' masts for nothing.

### CONTROLLED YARN FLOW

Perhaps the most essential parts of the whole assembly are the tension discs (or cups) which provide friction to slow down and control the passage of yarn through the whole unit and help prevent loops occurring at the end of each row.

### PRESSURE CONTROL

On all masts, except those fitted to Singer machines, the amount of pressure on the discs is controlled by the knob which is fitted to the outer end of the disc mounting post. Some old (pink) Passap masts have an additional adjustment for the tension wire and the disc tension control is mounted vertically, but the end result is the same. The yarn is controlled and at the same time is kept under tension as it passes through the mast and the slack is taken up by the wire when the carriage (or lock) changes direction.

### POTENTIAL PROBLEMS

The problems start to arise when you are using a yarn that is prone to shedding fibres, for example natural wool or worse still, mohair. The shed fibres build up behind the discs and will eventually get so bad that the discs become liable to jam. When this happens, the discs open slightly to allow a slub or knot to pass through and the spring inside is unable to overcome the build-up, so the cups remain open and with no control remaining, the tension wire flies up. At this point you generally only find out something is amiss when you find a large loop left at the end of the row, or even that your knitting has dropped off the machine as you start knitting the next row.

### KEEP IT CLEAN

Mohair is so bad that you may find you have to clean out the discs several times in the course of knitting a garment. So why hasn't someone come up with an idea to get round this problem? I believe that the Superba (Singer) mast is the best designed for cleaning out the discs quickly and easily and you do not even need any tools, but nobody has yet been able to redesign the tension mast so that it is maintenance free, just as nobody has been able to improve on the basic design of the latch needle.

For the details of how to clean the discs on your machine, I must once again refer you to *Knitting Machine Maintenance* because lack of space prevents me from going into it more deeply.

Next time, we shall be starting on some of your letters and the problems you have been experiencing. Even as I write this we have had our first problem, so keep them coming in. Without your problems we cannot answer them and this slot will be replaced by another so I will say "Use me or lose me"! Until next time, happy knitting and may all your problems be small ones — for your sake!

More exciting  
design ideas and  
manipulation  
methods for PPD  
owners from  
Betty Abbott



# MASTER CLASS

A yoked Fair Isle sweater is another interesting way of creating a distinctive look with the aid of a PPD. Although quite different from the 'sampler' sweaters of the past two months, there is again plenty of scope for adding texture, colour and individuality using Swiss darning, beading, appliqué and other embroidery techniques.

## THE IMPORTANCE OF HELP MENU 8

The whole system revolves round the magical way in which, with planning and forethought, the negative function of Help Menu 8 can make the erasing of curved or diagonal shapes so much easier than at first seems possible.

While Help Menu 8, Substitution, makes horizontal insertion very easy, when it comes to any other shape the process is slow and tedious. But by using the Negative function I find I can substitute a new pattern within any frame quickly and accurately.

## BACKGROUND AND PREPARATION

The design resource grids which facilitate this are worth keeping on disc for future use, indeed with each step so easily retrieved one finds that a mix and match design option is on call. It is so easy to 'overload' what should be an ongoing resource and too late one realises the mistake, so bear with me, there is a good reason for each step.

The rotation function is not needed so the instructions are the same whether you are using Cartridge II or III.

What we are going to do is use an overall simple short float base pattern and over it superimpose a symmetrical diagonal yoke in a bold design. The yoke slopes one stitch per row and matches the diagonal lines of the base pattern, *Stitchworld 38*. The bold yoke insertion is based on a squared version

of the star of *Stitchworld 81*.

So that each grid will do its job in one movement the instructions suggest a width of 100 stitches. This assumes that ample cartridge/disc memory is available. If this is not the case reduce the size of 901 and 902 to 50 x 50 and use in several stages when working on 905, 906 and 907. All of the preparation is worked on a half needle bed width, stitch 1 is the centre needle and the yoke moves on the diagonal from lower left to upper right.

## BASIC DIAGONAL YOKE OUTLINE

Design Resource Grid (DRG) 1: 100 sts x 100 rows (pattern 901). Draw the cursor on the diagonal 1, 1 to 100, 100.

## DIAGONAL 'ERASE' TOOL

DRG 2: 100 sts x 100 rows (pattern 902). Draw the cursor through on the diagonal from 1,1 to the right top corner 100,100. Now fill in the whole of the grid to the right of the diagonal line. The easiest way to do this is to lift the whole grid (Help Menu 7, 1), set double width and double length (HM8), move the cursor along one row to the next empty stitch, Step 1, repeating until the whole diagonal is filled. At any stage it is worth going back to HM7, lift the now much thicker line and carry on filling in.

DRG 3: 29 sts x 29 rows (903). Help 7, lift the star from *Stitchworld 81* (row 16 to top) and reform into a squared motif.

Hint: lift a quarter only (st 1, row 16, lift 13 sts x 14 rows), work on this until pattern is symmetrical. Help 7, lift this quarter from pattern 903, use HM8, reverse, cursor 15,1 to complete bottom half, HM8 reverse/upside down, cursor 15,15; HM8 upside down, cursor 1,15, to complete whole motif.

DRG 4: 70 sts x 80 rows (904). Help 7, 903, 1 cursor 1,1. Star in

position. Run cursor on diagonal until a satisfactory pattern match occurs, in this case 21,21. Position second star. Position further stars on 41, 41 and 61,61.

This is the basis of the yoke pattern. Although at this stage there is no border the regular diagonal progression is easily seen. Within this area fill in gaps and shorten floats by drawing in a connecting sequence until the section between stitches 34 and 55 is completed.

Help 7, 904, cursor 5,17, lift a complete pattern (20 x 57). Cursor 55, 37, Step 1, next section of yoke is completed and accuracy and appearance of connecting pattern has been checked.

## STAR YOKE INSERTION

DRG 5: 100 sts x 148 rows (905). Help 7, 901, 1 cursor 1,1. Diagonal line in position. Help 8, double width, double length, cursor 1,2; lower yoke edging set.

Now position star pattern. Help 7, 904, cursor 35, 17, lift a complete pattern plus one stitch overlap (21 x 57). Cursor 1,7, place first pattern. Run cursor on diagonal 21,27, place second pattern, and so on at 41, 47, 61, 67, 81, 87.

Position upper yoke edging. Help 7, 902, 1; cursor 1,49. Diagonal line in position. HM8, double width, double length, cursor 1,47. Yoke edging set and yoke completed.

Before closing grid note the depth of pattern on st 1 (in this case 49 rows).

## YOKE ERASE TOOL

DRG 6: 100 sts x 160 rows (906). Move cursor to 1, 50, draw. Help 7, 902, 1; cursor 1,1. Lower right screen blocked out on diagonal. HM8, Negative. Move cursor to marked position (1,50), Step 1. Upper left screen blocked out on diagonal.

## POSITION YOKE ON BODY

DRG: 100 sts x 240 rows\* (907). Help 7, *Stitchworld 38*, 1; Help 8, Negative, Horizontal and Vertical spread. Negative of pattern fill screen.

*Hint:* Decide which part of base pattern you want centred. You may prefer to set cursor to 5,1 rather than 1,1.

Help 8, Negative only set. Help 7, (906), 1. Decide where the point of the yoke is to commence, taking care that the yoke is correctly centred within the base pattern, i.e. the base pattern adjoining yoke is the same above and below the yoke insertion. This yoke is 49 rows deep; I have positioned it on 1, 99. This is a matter of personal preference, but the width of the garment to be knitted will also have some bearing on the position. A one row, one stitch progression,

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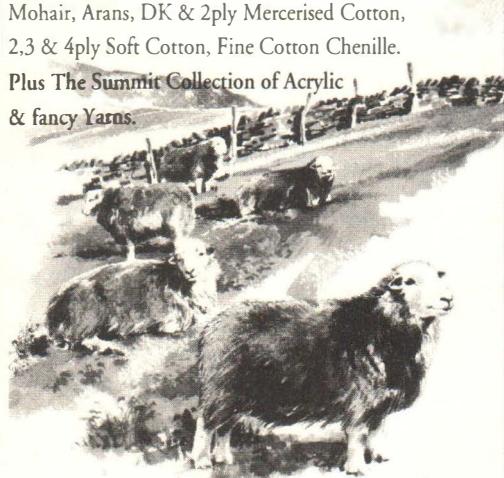


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# MASTER CLASS

which is shallow rather than deep—may look better when the yoke edge extends well into the armhole rather than the shoulder, and on a body width of 169 stitches the crossing point here is row 184.

Help 7, 907, 1. Help 8, Negative and Substitution, Step 1. Base pattern with yoke erased ready for insertion. Help 7, 95, 1. Help 8, cleared. Position yoke on st 1 within erased area.

\*Adjust length of body according to memory available, deducting the number of rows shortened from 99, but checking base pattern match on each side on yoke position.

You may wish to add a border of stars to the base of the body. I have used Help 7, 903, 8, 7; frame 16 x 17, Help 8, Horizontal spread, checking that the pattern is centred. The border is taken from *Stitchworld 1*, (3,1) 2 x 2.

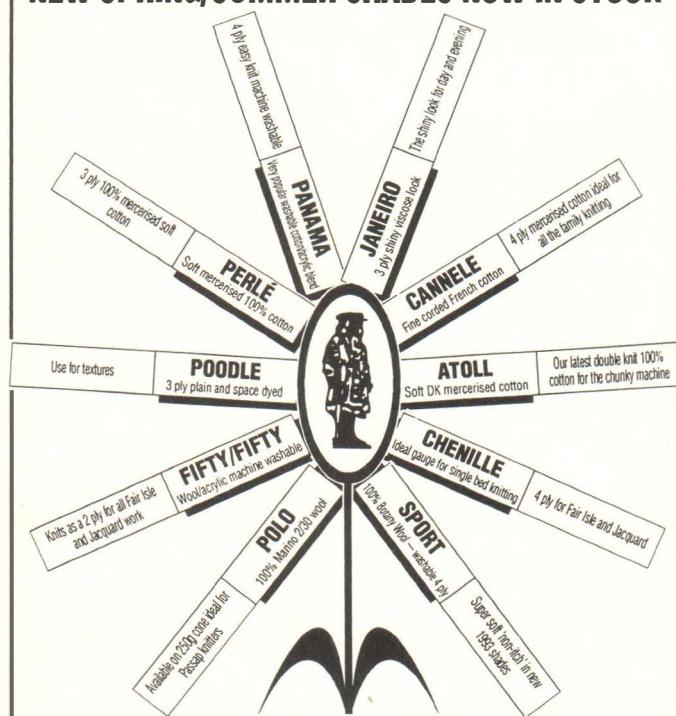
**DRG (908):** 189 sts x 240 rows (see note below). Help 7, 907. Cursor at 1,1, lift 95 x 240. Help 8, Reverse, cursor 1,1, Step 1. Half of

full body in position. Help 8, cancel Reverse. Cursor 95, 1, Step 1. Body pattern completed.

**Note:** For commercial use this grid should be the length and maximum width of any garment you plan to knit in this pattern. Shortening is a matter of deleting multiples of eight rows above the border. However, if you plan to knit the sweater through only once and cartridge memory is at a premium, after it has been knitted you can delete the full body pattern and store 906 ready to enlarge again in seconds when you next require it.

I have explained this in great detail so that you have the resource grids prepared and ready for you to go ahead and design more yokes of your own. It takes much longer for you to read — and very much longer for me to describe — this technique than to actually execute it and it opens up many avenues for the more creative use of patterns to which we already have access.

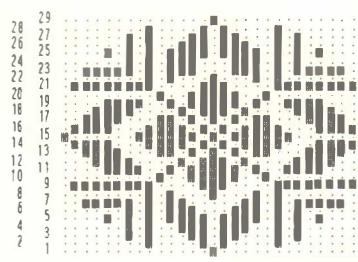
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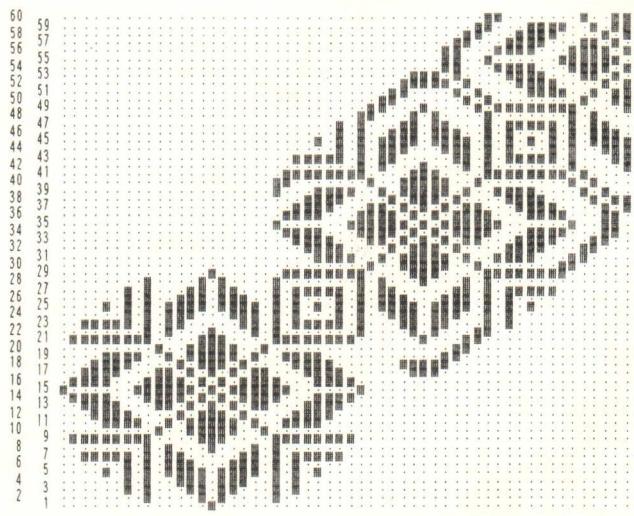
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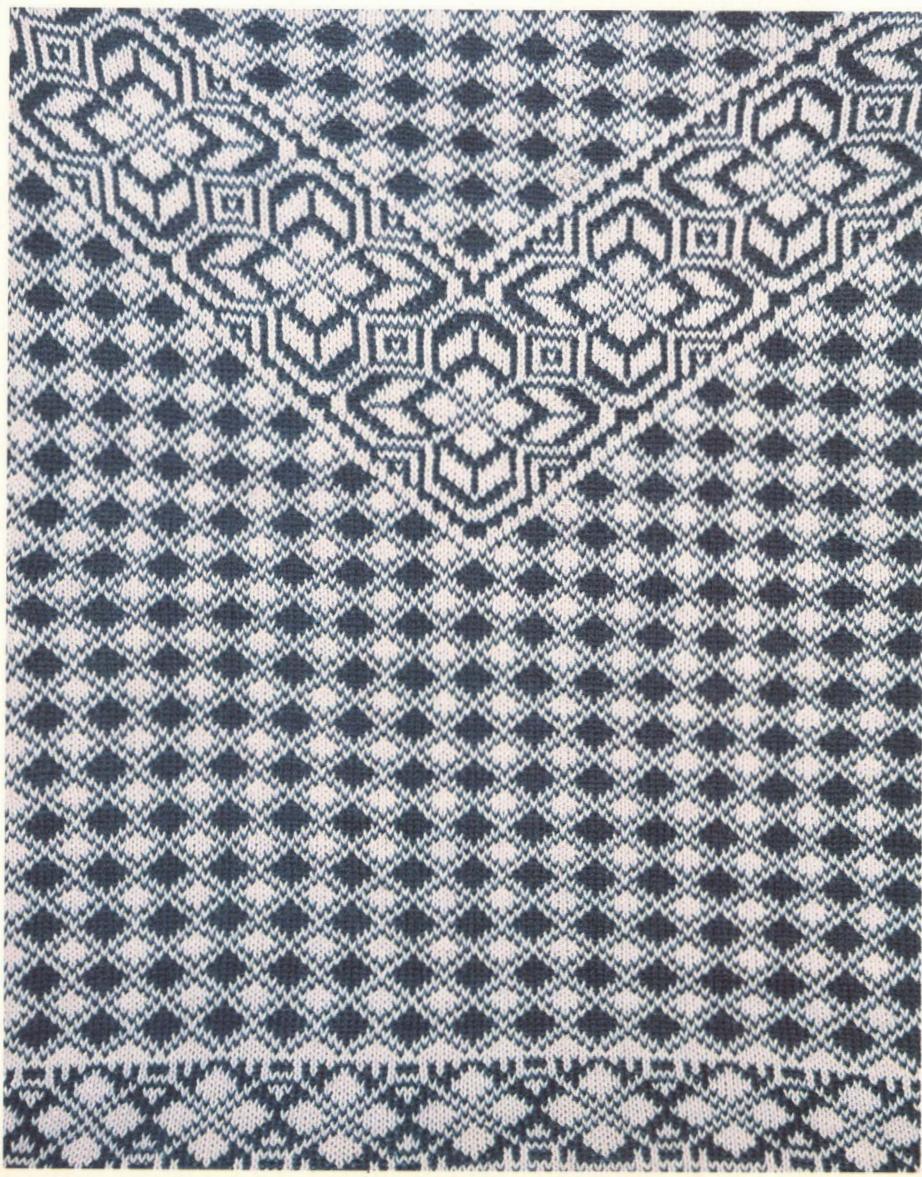
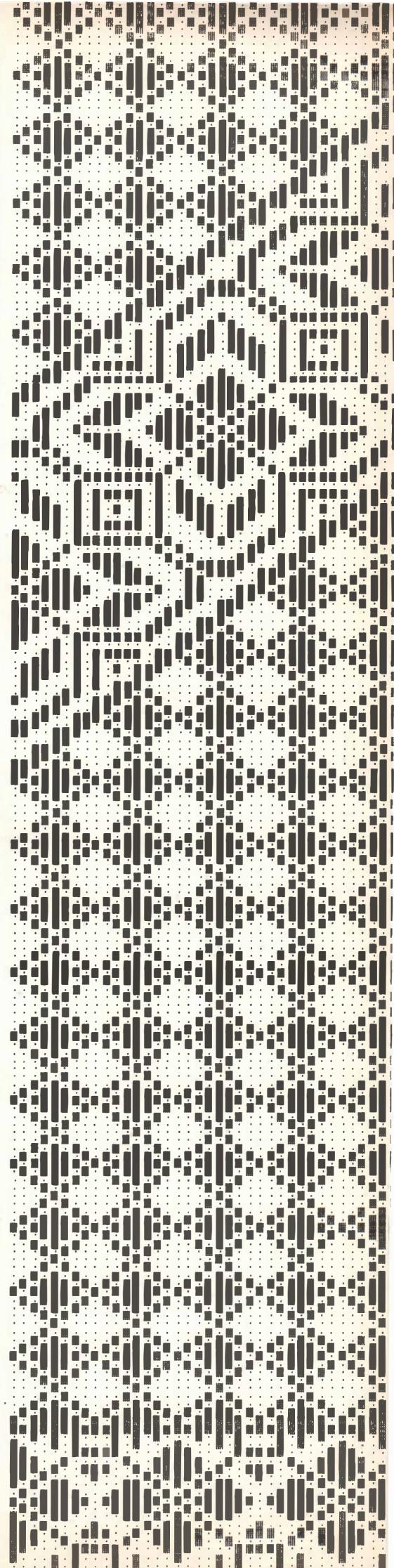
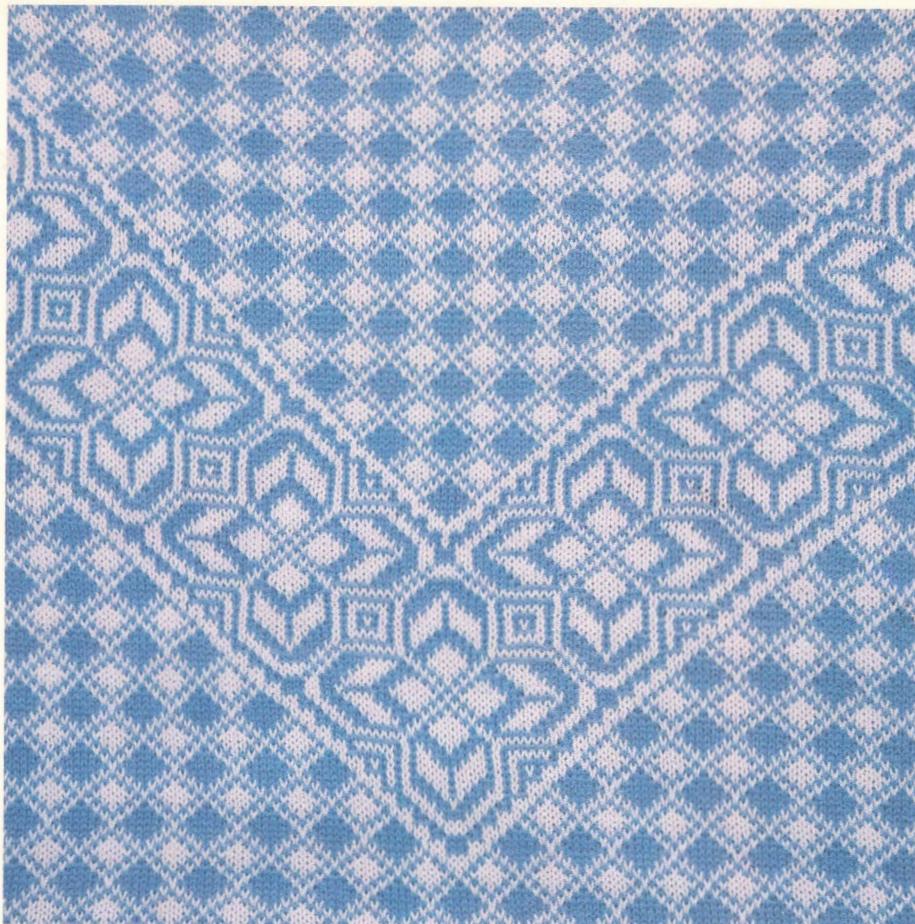
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The Star from *Stitchworld* on which the yoke is based.  
(Reproduced courtesy of Brother)



Showing a section of yoke patterning with edge stitch filling in progress.



# Child's Intarsia Sweater with Swimming Duck

**MACHINES:** These instructions are written for standard gauge machines with ribber and Intarsia facility/carriage

**YARN:** Spectrum Linaria 4 ply

**FIBRE CONTENT:** 100% Acrylic

**COLOUR:** We used Shade 109 Baby Blue (MC), Shade 441 Citron (A),  
Shade 113 Royal (B) and Shade 111 Black (C)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please  
write to Spectrum Yarns Ltd, Spa Mills, New Street, Slaithwaite,  
Huddersfield, Yorks HD7 5BB



## SIZES

To suit chest 56[61:66]cm.  
Finished measurement 64[69:74]cm.  
Length 41[43.5:45.5]cm.  
Sleeve seam 30[34:36]cm.  
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

## MATERIALS

Spectrum Linaria 4 ply.  
1 x 500g cone in MC.  
Small amounts in each of A, B and C.

## MAIN TENSION

32 sts and 48 rows to 10cm measured over st st (tension dial approx 5 = MT).  
**Note:** if using a separate Intarsia carriage for motif, then work a tension swatch using this as well, to establish correct TD setting.  
Tension must be matched exactly before starting garment.

## ABBREVIATIONS

See page 43.

## NOTE

Knit side is used as right side.  
Measurements given are those of finished garment and should not be used to measure work on the machine.

## PATTERN NOTE

Intarsia design worked from chart over centre 65 stitches on front only.

## BACK

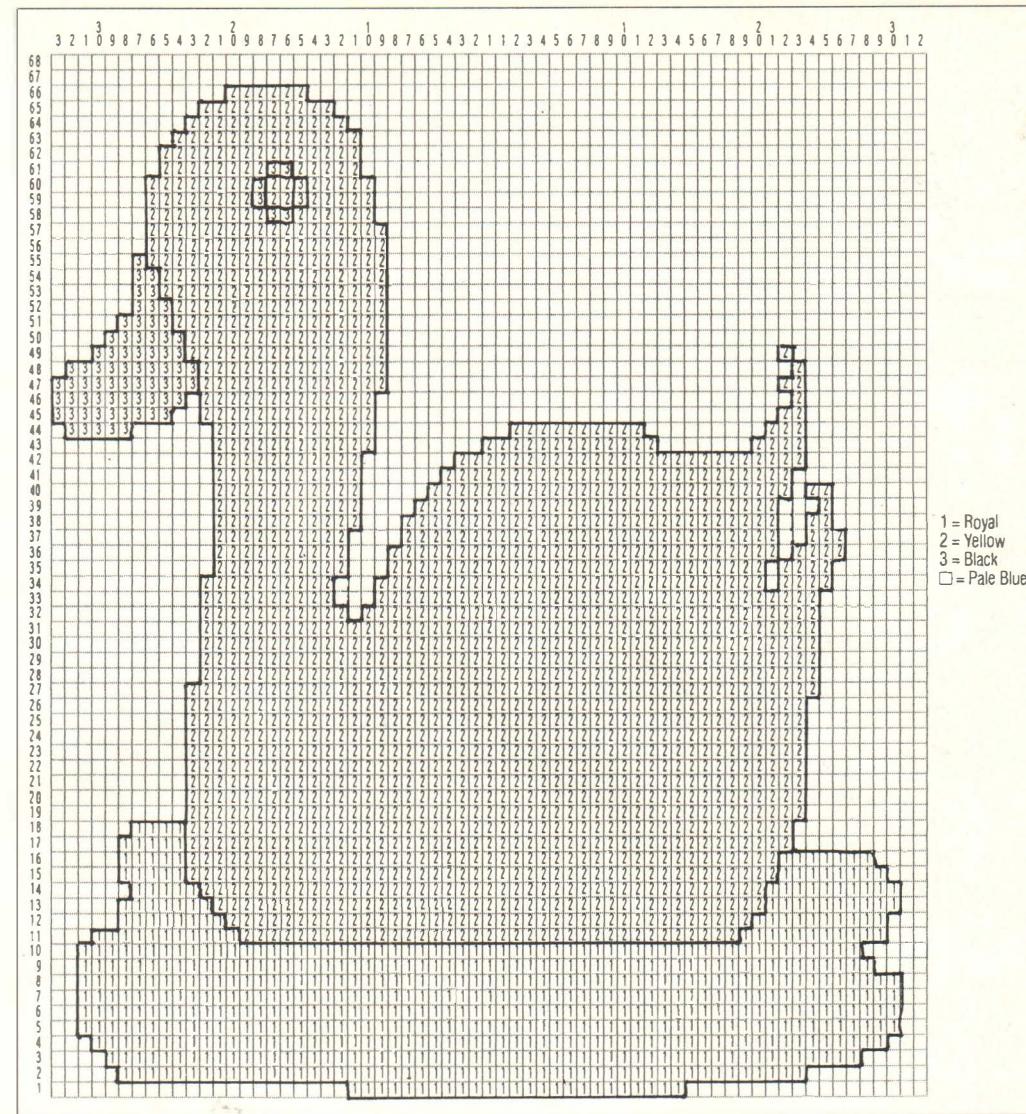
With RB in position set machine for 1x1 rib. Push 103[111:119]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-4/MT-4, K20 rows. Transfer sts to MB\*. Set RC at 000. Using MC and MT, K until RC shows 90[93:102]. Place a marker at each edge. K until RC shows 172[183:196]. Place a marker at each end of centre 47[51:51] sts. WK.

## FRONT

Work as given for back until RC shows 36[42:46]. Start and work Intarsia from chart as given. Once pattern completed, continue in st st and work as given for back until RC shows 130[138:138].

## SHAPE NECK

Set carr for HP and push 13[15:15]Ns at centre and all Ns to L to HP. Cont over rem 45[48:52] sts at R for first side. K1 row. Push 1N at neck edge to HP on next row. Push 4[5:5]Ns at neck edge to HP on next row. Push 1N at neck edge to HP on next row. Push 2Ns at neck edge to HP on next row.



1 = Royal  
2 = Yellow  
3 = Black  
4 = Pale Blue

Push 1N at neck edge to HP on next

3 rows, K1 row. Dec 1 st at neck edge on next and every foll alt row 4 times in all. K2 rows. Dec 1 st at neck edge on next and foll 3rd row. 28[30:34] sts. K until RC shows 172[183:196]. WK. CAL. Push 45[48:52]Ns nearest carr to UWP. Reset RC at 130[138:138] and work to correspond with first side. Set carr so HP Ns will K and WK.

## JOIN SHOULDER SEAM

Push 28[30:34]Ns to WP. Join one shoulder seam by replacing pieces, right sides together, back on to machine. Using MC and MT+1, K1 row and cast off.

## NECKBAND

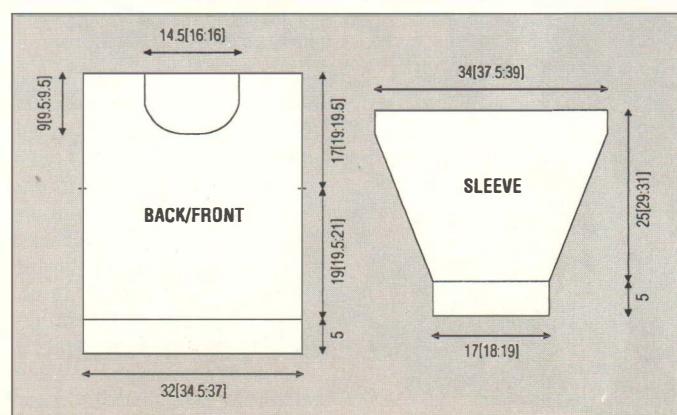
With RB in position set machine for 1x1 rib. Push 137[142:147]Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC cast on and K3 tubular rows. Using MT-4/MT-4, K22 rows. Transfer sts to MB. With right side facing, pick up sts from neckline edge and hang evenly along the row. Using MT, K2 rows and WK.

56[58:60]sts.

Set RC at 000. Using MC and MT, K2 rows. Inc 1 st at each end of next and every foll 4th row 27[31:33] times in all. 110[120:126]sts. K until RC shows 120[138:150]. Using B and MT-2, K8 rows. Turn a hem by picking up loops from first row worked in B and hang evenly along the row. Place a marker at centre and using MC and MT, K1 row. WK.

## TO MAKE UP

Block and lightly steam pieces to correct measurements. Join second shoulder seam as given for first — alternatively, for smaller sizes, you may prefer to add a small button and buttonhole band to remaining shoulder seam for ease of dressing. Push 110[120:126]Ns to WP. With right side facing, pick up armhole edge between markers and hang evenly on to Ns. With wrong side facing, pick up sts from below WY at top sleeve and hang evenly along the row. Using MC and MT+1, K1 row. Cast off. Join side and sleeve seams. Finish ends from Intarsia neatly and embroider eye detail of duck, if not worked as single Intarsia stitches.



Intarsia style weaving is explored further this month by Betty Barnden who uses it for a picture and gives instructions to make the unusual tea cosy and mats

#### PICTURE WEAVING

The technique of multi-coloured weaving described in last month's issue is a very versatile one; more complicated shapes and motifs can be created using the same methods. You can make charts for your own designs by following the instructions given in Step 6 below. Flowers, animals, landscapes and photographs can all be sources of inspiration. Weaving can be combined with simple embroidery and other trimmings to make splendidly rich and luxurious home furnishings that are completely original to you — works of art in fact.

The tulip motif tea cosy and mats on page 56 show the use of chain stitch embroidery and crochet edges. You could use the same motif for a cushion, perhaps adding more embroidery, or small beads; for a

larger item such as a rug, repeat the motif, or enlarge it. To create your own design, follow these steps:

#### 1. DESIGN

The sample piece in the photograph was inspired by a packet of Michaelmas daisy seeds! The daisy shapes have been simplified into irregular ovals, each with a contrasting centre, and scaled up. Each oval shape would be 20 or 30 centimetres across, to make a big, bold design for a cushion, rug or blanket — perhaps to throw over a couch, or use as a bedspread. (The sequins would only be suitable on an article such as a picture or wall hanging where they would not be subject to wear and tear.)

Finding a starting point is often the most difficult part of designing. Why not keep a scrap book for photographs, magazine cuttings, pieces of fabric etc. that appeal to you?

#### 2. COLOURS

The sample shown in bright greens and pinks would make a lovely cushion fabric. For a larger item, consider more subtle colourways: perhaps shades of pink on a grey/mauve background, or a darker scheme, such as purple, rust and olive green.

As always, if you are designing for a particular room, try to choose the colours with that colour scheme in mind, and if possible, actually take the yarns into the room.

#### 3. YARNS

Four ply cotton was used as the knitting yarn in the sample, with various double knit wools for the weaving yarn. Note the random effect of the double knit wool used in the background, which gives an interesting contrast to the bright colours which complement it. Try experimenting with oddments of different types of yarns such as bouclé, slubbed, shaded, flecked

etc. If you have a chunky machine (and therefore plenty of oddments of chunky yarns!) try the same technique using double knit or Aran weight as the knitting yarn.

In general, the knitting yarn should be strong and fairly smooth, and lighter in weight than the knitting yarns. If you are making home furnishings, bear in mind that pure wool makes one of the best fabrics for fire resistance.

#### 4. STITCH

Choose a suitable basic weaving stitch. The sample shown was made by using the single bird's-eye pattern. The pattern you choose should be small scale to avoid long floats.

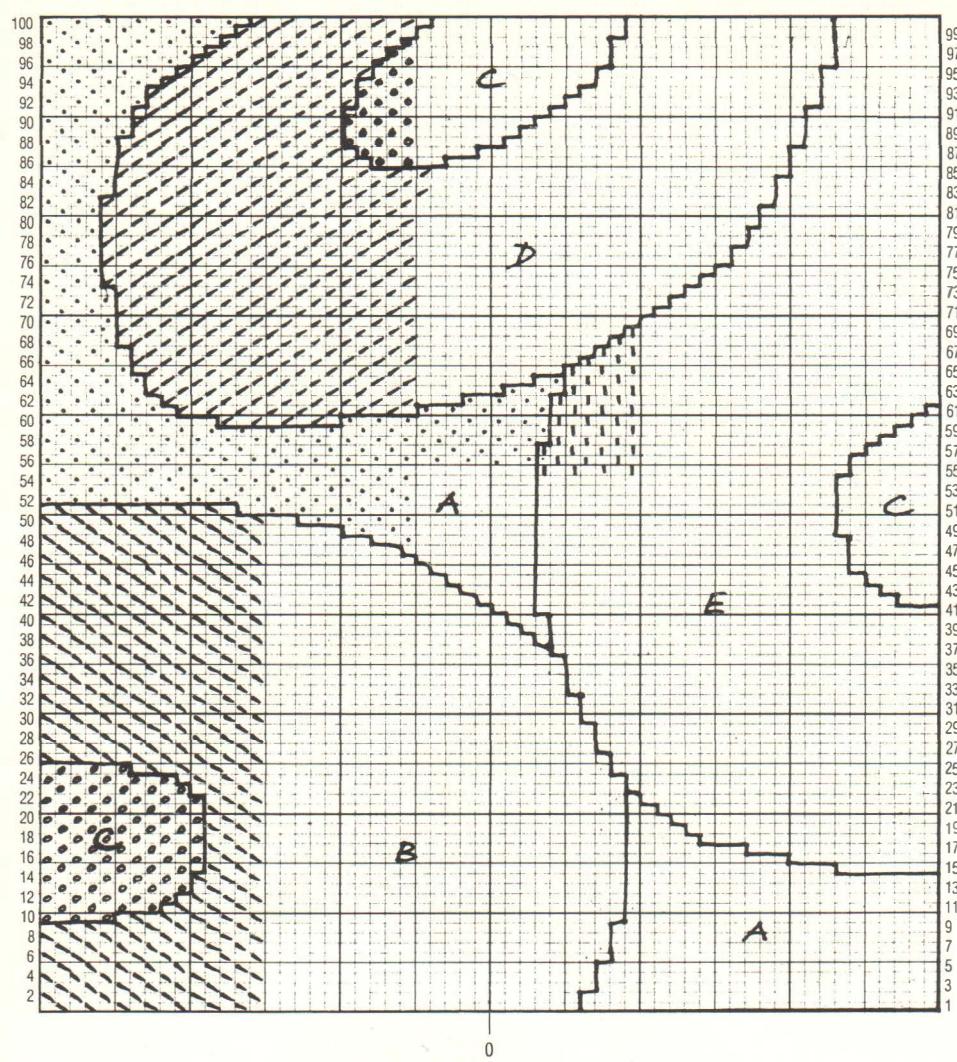
#### 5. SIZE

Decide on the measurements of the article you wish to make (see diagram). Knit a tension swatch in the actual yarns you will be using and measure the tension in the usual way. Translate the measurements into stitches and rows. Large items will need to be made in two or more sections. These sections need not necessarily be identical; the diagram shows a design for a blanket, where each section has the same shapes on it (and therefore requires the same chart), but they are sewn together different ways up. This design would be worked in three long sections, each 96 x 24 inches, but the chart would only be for 24 x 24 inches, repeated four times in each section — and each repeat could use the colours in different combinations.

#### 6. CHART

The easiest way to describe the charting process is to refer to the chart given... which shows the knitted sample piece in the photograph. It is a great advantage to use specially designed knitters' graph paper, such as 'True Knit' pattern





Colour A (multi)  
 Colour B (pink)  
 Colour C (green)  
 Colour D (purple)  
 Colour E (jade)

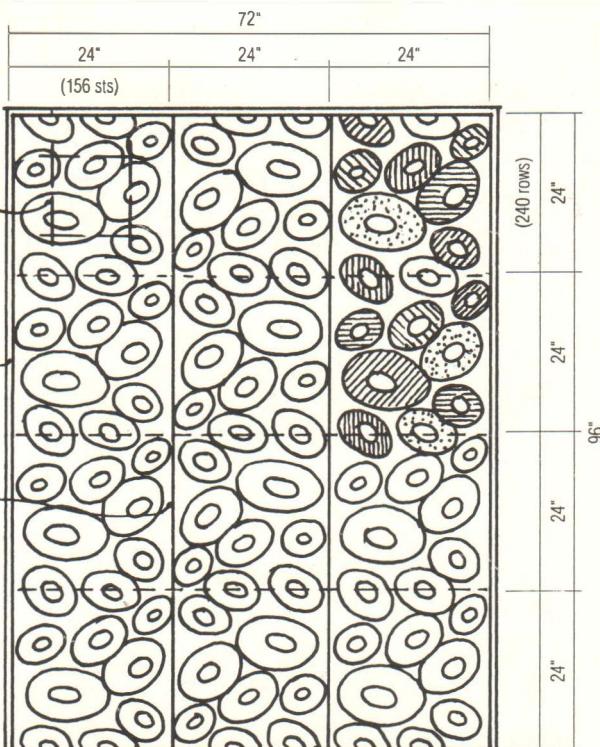
Approx. area of sample piece

Crochet edge

Seam

One repeat 24" x 24"

Direction of knitting



design paper. This comes with the rectangles in various ratios to suit different tensions. Follow the instructions on the pack to choose a suitable ratio. For the tension of the sample shown, the ratio of 1:1.5 was chosen.

Draw the outline of the knitted piece you require on the special graph paper, with one of the heavier solid lines at the bottom and one of the heavier vertical lines at the centre — mark this line to represent the centre of the machine.

Each rectangle on the graph paper represents one stitch. Each horizontal line of rectangles represents one row of knitting.

The next step is to scale your design to the actual size of the outline on the graph paper. Office photocopying shops can reduce or enlarge any fairly clear image; large designs can be enlarged in sections.

Using tracing paper, trace off the main lines of your design. Turn the tracing paper over and scribble over the back of the lines with a soft pencil. Turn the paper back to right way up and place it over the outline on the graph paper. With a harder pencil, draw over the lines again, thus transferring them to the graph paper. Now work along each line, translating it into a series of steps, following curves and slopes as closely as you can.

For the sake of clarity, each woven stitch can be represented by a symbol as shown on the left of the chart. However, it is usually sufficient to colour in the shapes with crayons (do this lightly, so that the small rectangles are easily seen), or to label the shapes A, B, C etc. Before you knit each section, make sure you note down which colour to use for each symbol or letter.

## 7. FINISHING TOUCHES

The blanket in the diagram could then be decorated in various ways, some of which are shown on the sample piece; blanket stitch, chain stitch and French knots are all basic embroidery stitches to emphasise an outline or fill in a shape; add a crochet frill to a line of chain stitch for a three-dimensional effect. Sew on beads or tassels; join the sections with simple seams, or crochet them together with a contrasting colour; work a crochet edge all round, or add a tasselled fringe — the choice is yours!

## TEA COSY AND MAT IN PICTURE WEAVING

The pattern has been written for standard gauge machines, but the method can be used on most machines and the pattern is readily adapted to make other sizes. Note: The back of the tea cosy can be worked plain if desired.

**YARN:** King Cole Anti-Tickle 4 ply and Double Knit

**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used 4 ply in White (A), Double Knit in White (B), Green Ice (C), Bottle (D), and Fuchsia (E)

**STOCKISTS:** If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Merrie Mills, Old Souls Way, Bingley, W. Yorks BD16 2AX

## SIZE

Tea cosy approx 35 x 27cm (to fit a large teapot).  
Mat approx 20 x 20cm.

## MATERIALS

**Tea Cosy:** King Cole Anti-Tickle 4 ply Wool.

80g in A.

King Cole Anti-Tickle DK.

50g in B, 25g in C and 10g in each of D and E.

Wadding 70 x 27cm.

Lining fabric 72 x 30cm.

**Mat:** Yarn as for tea cosy, but only 20g A and oddments in each of B, C, D and E.

**Both:** 3mm crochet hook.

## MAIN TENSION

24 sts and 40 rows to 10cm measured over weaving patt (tension dial approx 8).

## ABBREVIATIONS

See page 43.

## TEA COSY

### BACK AND FRONT

#### Work two pieces alike (or back plain)

Push 42Ns to L and 41Ns to R of centre '0' to WP. 83Ns. Using WY and MT, cast on and K a few rows ending CAL. Using A, cast on by hand ('e' wrap) from R to L. Using MT, K1 row. Use A as knitting yarn and other colours as required as weaving yarns throughout. Set RC at 000\*. Work in picture weaving from chart until chart row 106 is complete. Cast off using A.

## TO MAKE UP

Darn in ends on wrong side of each piece. Outline the leaves in chain stitch, using D and the flowers using E. Work the flower stems in chain stitch using

as shown. Press according to instructions on ball bands. Using crochet hook and C, begin at lower right corner with right side facing, work in double crochet all round the edge of one piece — taking approx one st for every 2 rows up sides and 2sts for every 3sts across the top and bottom edges, making 3sts in corners. Fasten off. Work around second piece in the same way without fastening off. Place the two pieces together, rightsides out and work in double crochet, taking one thread from top of each stitch on second piece, working 3sts in each corner, round three sides, leaving lower edges open. Then work in double crochet all round lower edge.

Cut a piece of wadding approx 70 x 27cm and a piece of lining fabric 72 x 30cm. Fold the fabric in half to make a rectangle 36 x 30cm and join side seams. Place wadding and lining inside tea cosy and fold in lower edge of the lining. Slip stitch in place underneath crochet edge.

Make a hanging loop at centre top: using crochet hook and C, insert hook and

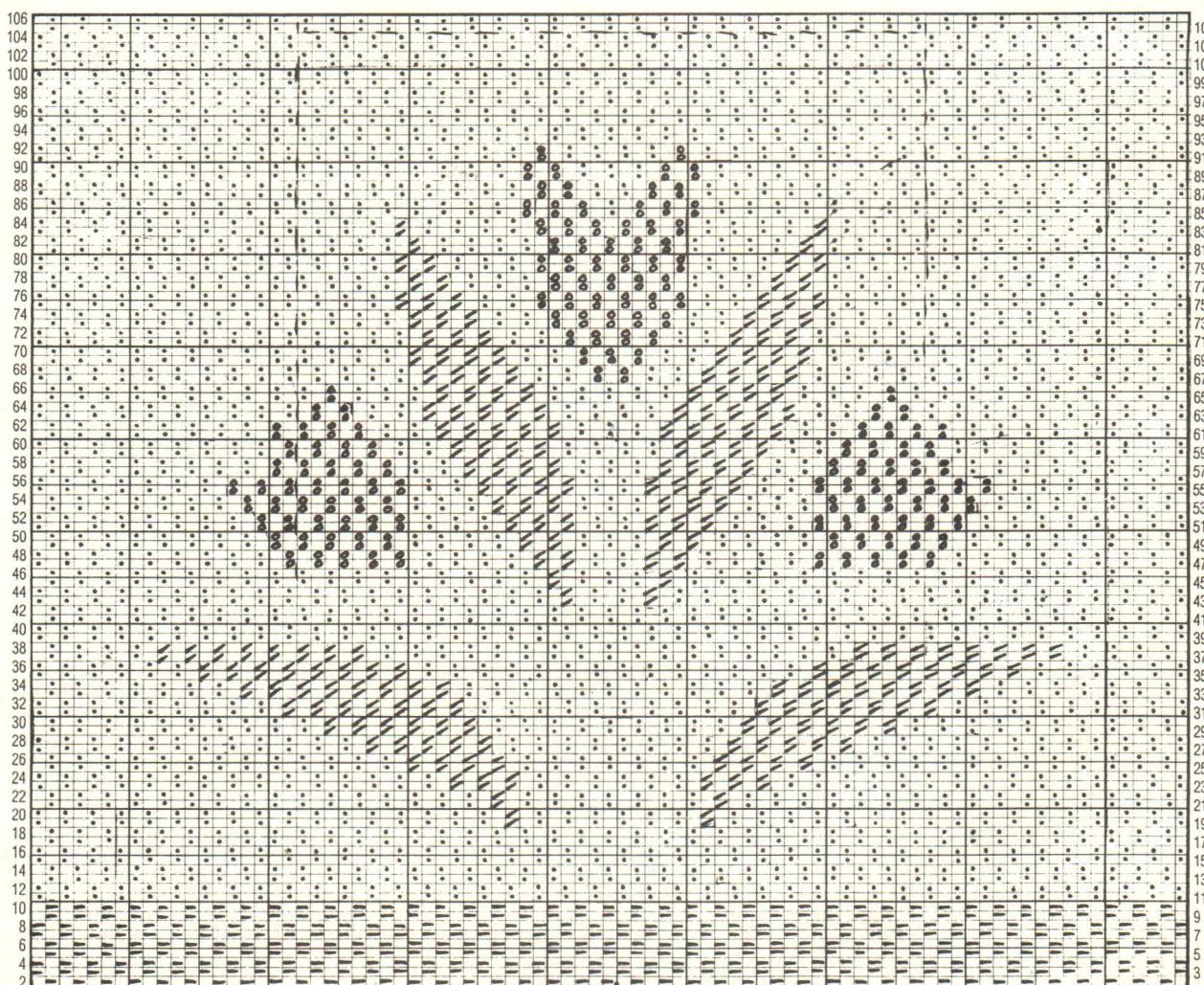
pull through a loop. Make 10 chain, 1 slip stitch into same place. Work 16 double crochet into the 10 chain loop, 1 slip stitch into the same place and fasten off.

## MAT

Push 23Ns at L and 22Ns at R of centre '0' to WP. 45Ns. Work as given for tea cosy to \*. Work in picture weaving from chart starting at row 31, with centre stitch corresponding to centre stitch on chart. **OMIT** completely the part leaves and flowers, working only the centre flower and leaves at each side of it. Work to chart row 104 (RC shows 74). Cast off using A.

## TO MAKE UP

Darn in ends, embroider and press as given for tea cosy. Using crochet hook and C, with right (purl) side facing, work in double crochet all the way round, in the same way as given for tea cosy, for three complete rounds of double crochet in all. Press carefully until edges lie flat. If desired, mats may be lined with fabric, using a washable material.



# Fabrics and Furnishings

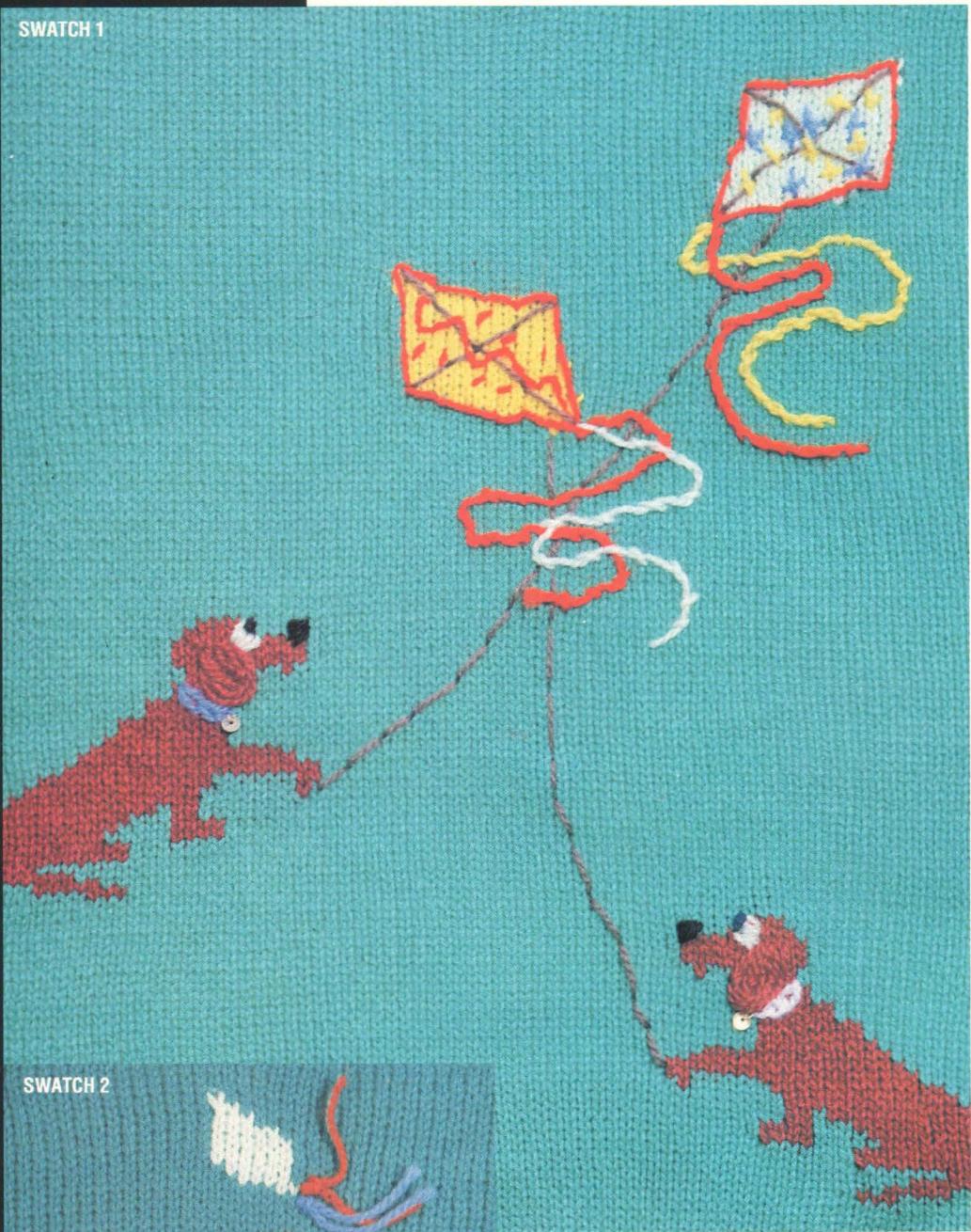
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Dogs and kites  
are subjected to  
a variety of  
decoration with a  
little help from  
Sylvia Howse

# PUNCHCARDS

SWATCH 1



SWATCH 2



Kite-making and flying appeal to all ages. I can remember my father making kites for me when I was a child, and later on dropping the pretence and flying them for his own enjoyment. I think the appeal lies in the vivid colours and the shapes of the kites, and in seeing them take off into the sky. So the motifs of dogs and kites can be placed on sweaters for adults as well as children, and can be varied according to personal taste. All you need are three punchcards and a few embroidery stitches.

## THE DOGS

I have placed the dogs (punchcard 1) on a green background and made them rust coloured, because that seemed the most appealing, and left me with bright colours for the kites. The whites of the eyes are in a pale colour, and the pupils are in black. Getting the eyes right makes all the difference to the appearance of the dogs. I like their eyes to be large and soulful. The dark colour is repeated on the snout, and both eyes and snout are in small satin stitches. The ear is made up of concentric loops, each one smaller as you work towards the centre, and held down with small stitches. The collars are in chain stitch. One is a blue collar, the other is a white collar (just my little joke). I have used a small gold sequin for the name tag.

## THE KITES

Use punchcard 2 for the kites. Make sure each kite faces a dog, which means reversing the punchcard. I have put one kite between needles 12 left and right of centre '0', and the other kite between needles 12 and 36. The string attached to the kites is backstitched first. Each kite gets a different treatment. The lower one looks rather Japanese, with its small red stitches on yellow. The higher one has cross stitches. As gift wrapping paper makes good kite covering, you can copy some of these designs. You can even put the wearer's initials on them. Another idea is to Swiss darn small areas of each kite in different colours. Embroider the tails of the kites as I have done, or use brightly coloured ribbons instead. What I did was to lay a length of yarn where I wanted it, held it down

# with a plus

with pins, then embroidered slanting stitches over the length of yarn to anchor it (see embroidery diagram). At first, I had tied small lengths of yarn in different colours all along the tail, but although this imitated many kites I have seen, the effect was messy. Which just goes to show that you cannot always copy things too closely.

## PLACING THE MOTIFS

If you would like to follow a pattern and just change the motif, the Marion Nelson cards would be ideal (also see suggestions for the penguins and dinosaur sweaters in the January and February issues of *PMK*). On a larger sweater, because the restrictions of space are fewer, the kites can fly higher than on Swatch 1. Each dog is 30 rows high, and each kite is 19 rows high, so take this into account when planning where to put your motifs. I have placed each dog on needles 12 to 36 left or right of centre '0' and reversed the punchcard on one, so that each dog faces the centre.

## KITE MAD

The sleeves have smaller kites up the centre (Swatch 2, punchcard 3). Make them go all the way up the sleeve, remembering not to cut off the top one, or do just three in different colours, as shown on the swatch. They would also look interesting near the shoulder, so start them about 40 rows before the top of the sleeve. I have given them little tails blowing in the breeze.

## ALTERNATIVE COLOURWAY

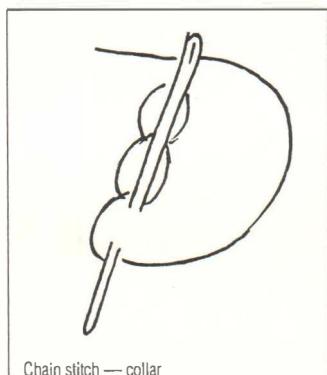
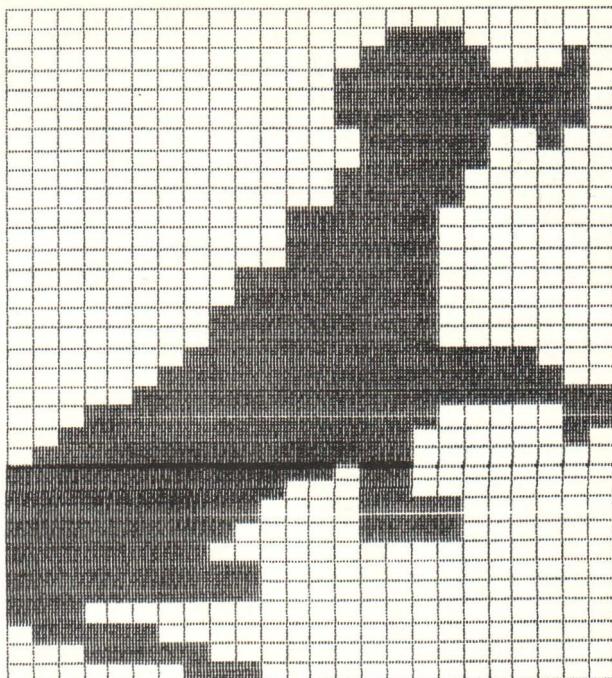
I originally intended the main colour to be blue, to suggest a vast expanse of sky. If you decide to do that, use green for part of the kites and embroider blades of grass beneath the dogs' feet.

Enjoy experimenting with your dogs and their kites. We will be doing a different type of flying next month, to Australia, home of the koala bear.

## YARNS

I used Bramwell Fine 4 ply Acrylic in the following colours:  
455 Green; 387 Rust; Special Mint;  
344 Yellow; 325 Red; 420 Brown;  
Black; White.

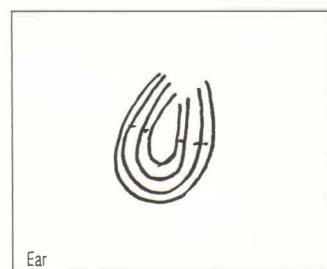
## PUNCHCARD 1



Chain stitch — collar



Tail of kite

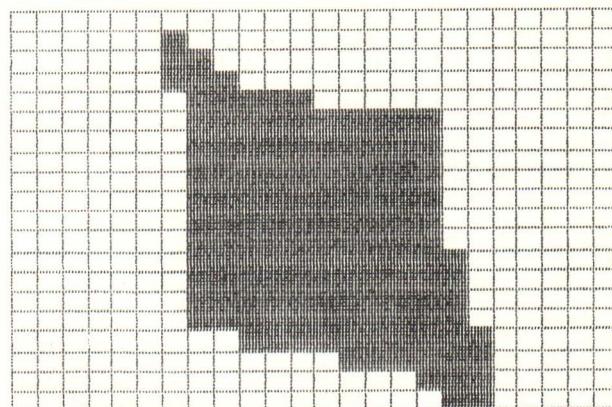


Ear

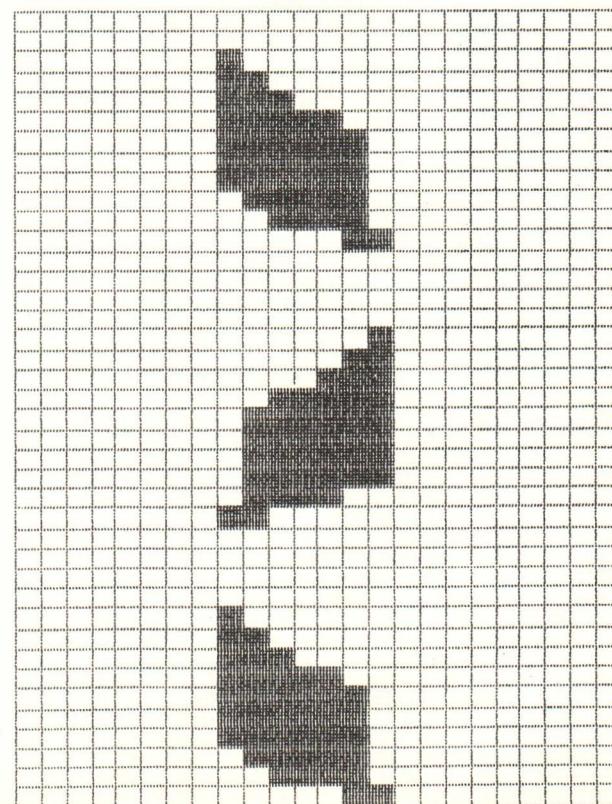


Eye

## PUNCHCARD 2



## PUNCHCARD 3





**Carol Dougherty**

## SIZES

To suit bust 86[91:96:101:116]cm.  
Finished measurement 99[104:109:  
114:119]cm.  
Length 66.5[67.5:67.5:68.5:68.5]cm.  
Sleeve seam 51[52:52.5:53:53.5]cm.  
Figures in square brackets [ ] refer to  
largersizes; where there is only one set  
of figures, this applies to all sizes.

## MATERIALS

Celandine Jamie Superwash Wool.  
300[300:300:350:350]g in each of A,  
B and C.  
7 buttons.

## MAIN TENSION

32 sts and 79 rows to 10cm measured  
over 3 colour slip patt (tension dial  
approx 8).  
Tension must be matched exactly before  
starting garment.

## ABBREVIATIONS

See page 43.

## NOTE

Knit side is used as right side.  
Measurements given are those of  
finished garment and should not be  
used to measure work on the machine.

## PUNCHCARD PATTERN

Punch card before starting to knit.

## PATTERN NOTE

Insert punchcard and lock on first row.  
Set carr to select/memorise for patt and  
K1 row. Release punchcard and set carr  
for slip/part/empty. Using MC, K6 rows.  
Using A, K6 rows. Using B, K6 rows.  
These 18 rows form patt and are rep  
throughout.

## SPECIAL NOTE

**Decreasing in pattern:** When the  
outer stitches to be decreased are in  
WP, decrease the first stitch, then push  
the 2nd stitch to UWP for the next 4  
rows.

**Increasing in pattern:** When the  
increase stitch is in WP, push to UWP  
for the first 4 rows.

## BACK HEM

Push 148[156:164:170:178]Ns to WP.  
Using WY and C, cast on and K a few  
rows ending CAR.  
Set RC at 000. Using C and MT-2, K4  
rows. \*Put a nylon thread in the feed  
with the yarn and K1 row. Remove nylon  
thread from feed and K3 rows\*\*. Rep  
from \* to \*\*. K4 rows. Pick up sts from  
the last row marked with nylon thread  
and hang evenly along the row. Using

# Lady's Multi-coloured Slip Stitch Jacket

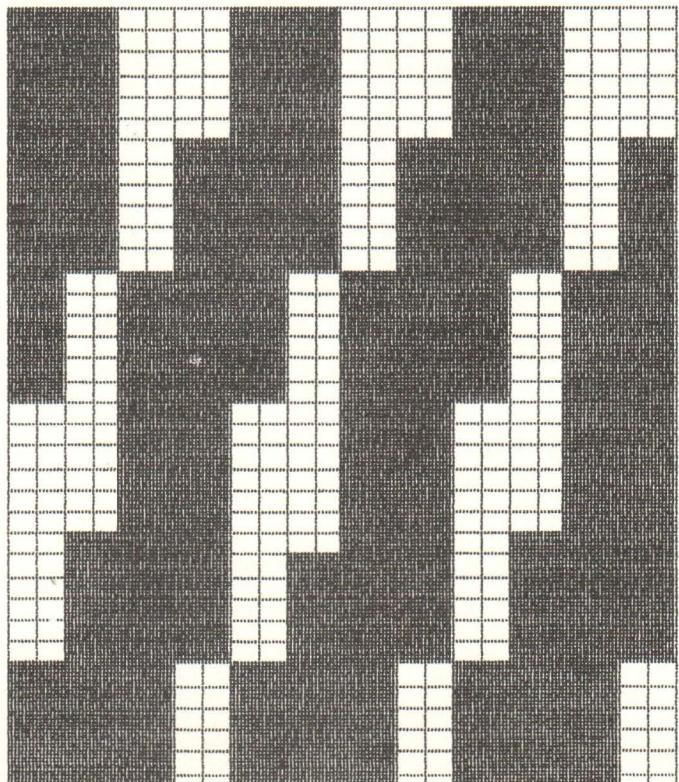
**MACHINES:** These instructions are written for standard gauge  
punchcard machines

**YARN:** Celandine Jamie Superwash Wool

**FIBRE CONTENT:** 100% Wool

**COLOUR:** We used Purple (MC), Pink (A) and White (B)

**STOCKISTS:** To obtain this yarn, please write to Celandine Ltd,  
44 Kirkgate, Otley, W. Yorks LS21 3HJ



A, K6 rows. Pick up sts from below the  
first row marked with nylon thread and  
hang evenly along the row. Using B,  
K7 rows. Pick up sts from first row  
worked in C and hang evenly along the  
row. Using MC, K1 row and WK.  
Remove nylon threads.

## BACK

Push 158[166:174:182:190]Ns to WP.  
With wrong side facing, pick up sts  
from below WY at back hem and hang  
along the row, inc 10[10:10:12:12]sts  
evenly along the row. CAL. Insert punch-  
card and lock on first row. Set carr to  
select/memorise for patt and K1 row.  
Set RC at 000. Set carr for patt, release  
punchcard and start and work in colour  
patt throughout (see patt note). K until  
RC shows 304.

## SHAPE ARMHOLMES

Cast off 6[7:7:8:8]sts at beg of next 2  
rows. K4 rows. Dec 1 st at each end of  
next and every foll 4th row 8[8:10:11:13]  
times in all. 130[136:140:144:148]sts.  
K until RC shows 502[510:510:  
518:518]. Cast off.

## LEFT FRONT HEM

Push 70[74:77:81:85]Ns to WP. Using  
WY and MT, cast on and K a few rows  
ending CAR. Using C and MT-2, K1  
row. (Make all foll inc and dec at R).  
Inc 1 st on next 3 rows. Mark the next  
row using nylon cord. Inc 1 st on next  
row, K1 row. Mark the next row using  
nylon cord. Inc 1 st on next 3 rows. RC  
12. K1 row. Dec 1 st on next 3 rows.  
Pick up sts from last row marked with  
nylon cord and hang evenly along the  
row. Using A, K2 rows. Dec 1 st on next  
and every foll alt row 5 times in all. RC  
22. Pick up sts from first row marked  
with nylon cord and hang evenly along  
the row. Using B, K6 rows. RC shows  
28. 70[74:77:81:85]sts. K1 row. Turn a  
hem by picking up loops from first  
row worked in B and using MC, K1 row.  
WK.

## RIGHT FRONT HEM

Work as given for left front hem but  
work all inc and dec at L.

## RIGHT FRONT

Push 75[79:83:87:91]Ns to R of centre  
'O' to WP. With wrong side facing, pick  
up sts from below WY of R front hem  
and hang on to Ns, inc 5[5:6:6:6]sts  
evenly along the row. CAL. Insert punch-  
card and lock on first row. Set carr to  
select/memorise without K and take  
to R.

Set RC at 000. Release punchcard and  
set carr for patt (see patt note). Using

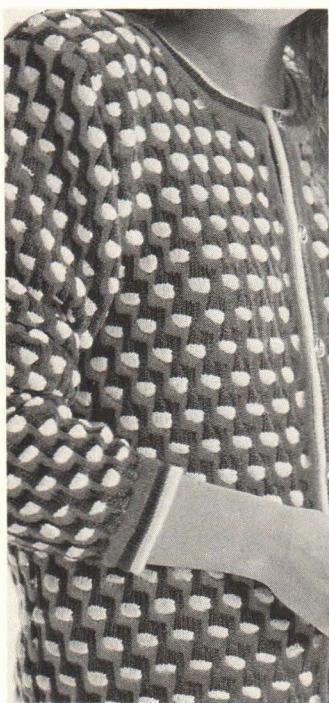
MT, work in colour patt throughout. K until RC shows 304. CAR. (K1 extra row for left front so CAL).

#### SHAPE ARMHOLE

Cast off 6[7:7:8:8] sts at beg of next row, K5 rows. Dec 1 st at armhole edge on next and every foll 4th row 8[8:10:11:13] times in all. 61[64:66:68:70] sts. K until RC shows 425[429:429:433:433]. CAL. (K1 extra row for left front so CAR).

#### SHAPE NECK

Cast off 16[16:17:18:18] sts at beg of next row, K4 rows. Dec 1 st at neck edge on next and every foll 4th row 10 times in all. RC shows 466[470:470:474:474]. 35[38:39:40:42] sts. K until RC shows 502[510:510:518:518]. (K1 extra row for left front). Cast off.



#### LEFT FRONT

Work as given for right front, *but* casting on to L of centre 'O' and noting difference in rows to reverse shaping.



#### CUFFS

Push 65[68:68:73:73]Ns to WP. Work as given for back hem.

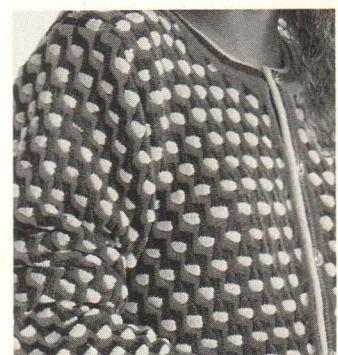
#### SLEEVES

Push 80[84:84:90:90]Ns to WP. With wrong side facing, pick up sts from below WY on cuffs and hang on to Ns, inc 15[16:16:17:17]sts evenly along the row. CAL. Insert punchcard and lock on first row. Set Carr to select/memorise without K and take to R.

Set RC at 000. Release punchcard and set Carr for patt (see patt note). Using MC and MT, work in colour patt throughout. K8 rows. Inc 1 st at each end of next and every foll 8th row 46[48:48:49:49] times in all. 172[180:180:188:188] sts. K until RC shows 378[386:392:396:398].

#### SHAPE TOP

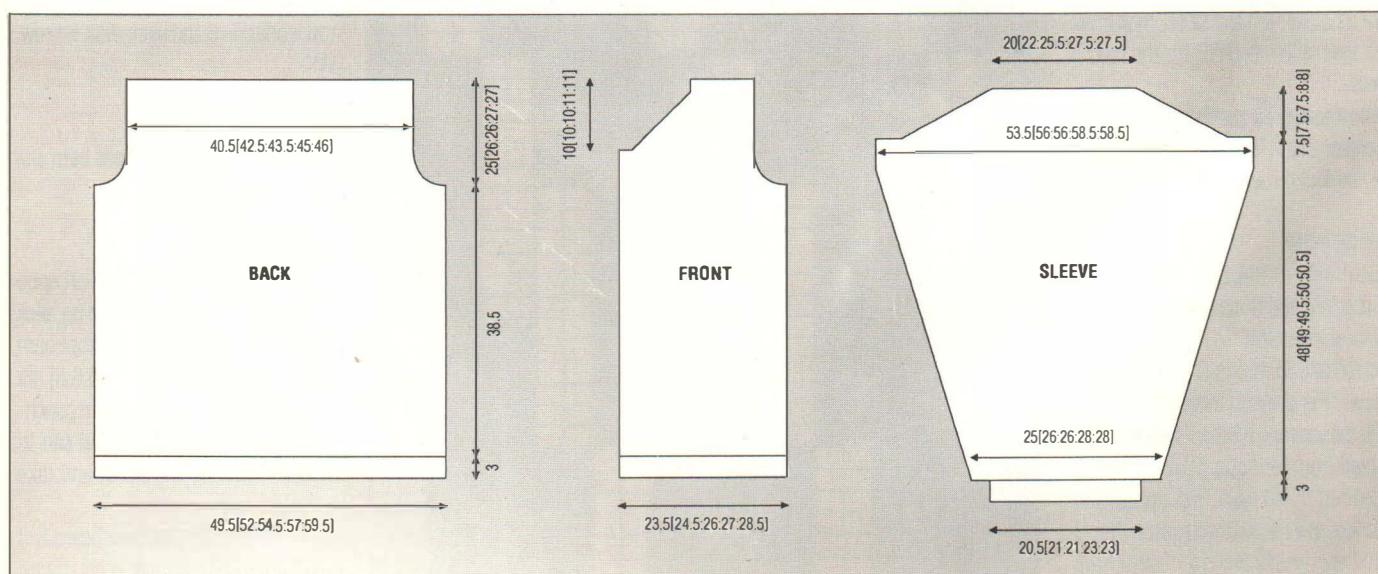
Cast off 6[7:7:8:8]sts at beg of next 2 rows, K4 rows. Dec 1 st at each end of next and every foll 4th row 8[8:10:10:10] times in all. 144[150:146:152:152] sts. \*Cast off 8 sts at beg of next 2 rows, K2 rows\*. Rep from \* to \* 5[5:4:4:4] times in all. 64[70:82:88:88] sts. Cast off.



#### NECKBAND

Join shoulder seams.

Push 132[134:136:144:144]Ns to WP. With wrong side facing, pick up neck edge and hang evenly on to Ns.



Set RC at 000. Using A and MT-1, K3 rows. Inc 1 st at each end of next and every foll alt row 5 times in all. *At the same time*, when RC shows 7, use B and MT-2 and K until RC shows 13. Using C and MT-3, K1 row. RC shows 14. Dec 1 st at each end of next 3 rows, K until RC shows 21. Using MT-2, pick up loops from first row worked in C and hang evenly along the row, K1 row. Dec 1 st at each end on next and every foll alt row 3 times in all. RC 25. Using MT-1, pick up loops from first row worked in A and hang evenly along the row. K2 rows. Dec 1 st at each end of next 2 rows. RC shows 29. 132[134:136:144:144] sts. Cast off loosely.

#### BUTTONHOLE BAND

Push 162[164:164:166:166] Ns to WP. With wrong side facing, pick up right front edge and hang evenly on to Ns. Using C, K3 rows. Inc 1 stat each end of next and every foll alt row 5 times in all. *At the same time* when RC shows 7, use B and K2 rows. Make a button-hole in the centre and commencing on Ns 29 and 56 at each side of 'O'. K until RC shows 13. Using C, K1 row. Inc 1 st at each end of next 3 rows. K1 row. Dec 1 st at each end of next 3 rows. Pick up loops from first row worked in C and hang evenly along the row. K1 row. Dec 1 st at each end of next and every foll alt row 3 times in all. RC 24. Work 5 buttonholes over the same sts as before. K1 row. Pick up loops from first row worked in A and hang evenly along the row. K until RC shows 27. Dec 1 st at each end of next 2 rows. 162[164:164:166:166] sts. Cast off loosely.

#### BUTTON BAND

Work as given for buttonhole band omitting buttonholes.

#### TO MAKE UP

Block and steam press pieces to correct measurements. Insert a knitting needle in the edges of the hems and front bands and pull outwards whilst pressing. Set in sleeves. Join side and sleeve seams. Join hems at side seams and the mitred corners of the left front band. Join the mitred corners of the buttonhole band leaving a space in col A. These act as a buttonhole. Stitch the front bands and the neck band to the inner edge. There may be some small holes along the seams which can be stitched up. Sew on buttons to correspond with buttonholes.

# Lady's Lace and Fair Isle Top

Illustrated on page 65

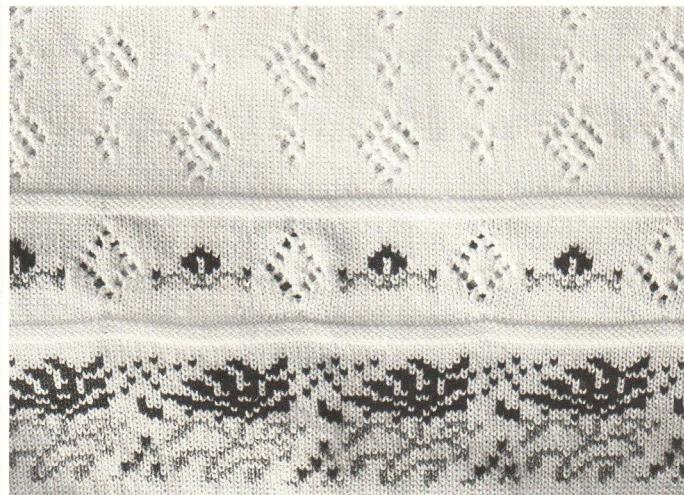
**MACHINES:** These instructions are written for standard gauge punchcard or electronic machines with ribber and garter bar. We used a Brother 910 electronic with 850 ribber

**YARN:** Brockwell 4 ply Cotton

**FIBRE CONTENT:** 100% Mercerised Cotton

**COLOUR:** We used Shade 613 White (MC); Shade 618 Jade (Col 1) and Shade 639 Fuchsia (Col 2)

**STOCKISTS:** To obtain this yarn, please write to Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Triangle, Sowerby Bridge, W. Yorks HX6 3LZ



#### SIZES

To suit bust 86-91[96-101:106-111]cm. Finished measurement 97[113:129]cm. Length 68.5[71:72]cm.

Sleeve seam 33.5[34.5:35]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

#### MATERIALS

Brockwell 4 ply Mercerised Cotton.

475[525:575]g in MC.

50g in each of Cols 1 and 2.

1 pair small set-in-sleeve shoulder pads.

#### MAIN TENSION

30 sts and 41 rows to 10cm measured over lace (patt 3) after washing, drying and steam pressing (tension dial approx 7 = MT).

Tension must be matched exactly before starting garment.

#### ABBREVIATIONS

See page 43.

#### NOTE

Knit side is used as right side.

Measurements given are those of

finished garment and should not be used to measure work on the machine.

#### PUNCHCARD PATTERN

Punch cards before starting to knit.

#### MYLAR SHEET/ELECTRONIC

Mark mylar sheet/program patterns before starting to knit. Mylar sheet co-ordinates are:

**Pattern 1:** First row of patt 1

Last row of patt 24

Left edge of patt 1

Right edge of patt 24

**Pattern 2:** First row of patt 27

Last row of patt 62

Left edge of patt 1

Right edge of patt 24

**Pattern 3:** First row of patt 96

Last row of patt 147

Left edge of patt 1

Right edge of patt 24

#### SPECIAL NOTE

If using garter bar, the ribs can be worked first and the ribber unscrewed and removed for ease of garter bar use if desired. Alternatively, garter stitch rows could be worked using garter carriage

or by transferring stiches to RB, knitted (push Ns on RB to HP for ease of knitting) and then transferred back to MB. Work can also be reversed by stopping RC counting, WK, rehang sts from below WY on to empty Ns. Start RC counting again.

**Always** make sure the unused carriage is completely off the needle bed and on the extension bars to avoid jamming the machine as both carriages are set for patterning.

When knitting patt 2 (lace and Fair Isle), use KCII on electronics and machines with this facility to cancel end N selection. Ensure end N selection is cancelled on punchcard machines. The floats are so short at each end that it is impossible to sew them out of the way to avoid 'show through'. Cancelling end N selection also ensures that they are not transferred by the lace carriage. Use fabric softener when washing garment as it greatly improves the feel and handle of the fabric.

#### BACK

With RB in position set machine for 1x1 rib. Push 146[170:194] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Slide lever II. CAR. Using MC, cast on and K3 tubular rows. Using MT-3/MT-3, K12 rows. Transfer sts to MB\*.

\*\*Set RC at 000. Using MT, K4 rows. Insert punchcard/program patt 1 on first row. Set carr to select patt and K1 row. CAL. Using MC in feeder 1/A throughout, and col 1 in feeder 2/B, K12 rows. Using col 2 in feeder 2/B, K12 rows. RC 29 (end of patt 1 CAL). Set carr for st st and using MC, K5 rows. RC 34. Reverse knitting using garter bar (or see special note). Place CAL. K3 rows. RC 37 CAR. Reverse knitting and place CAL. \*\*Using MC, K5 rows. RC 42 CAR. Insert punchcard/program for patt 2 on first row. Ensure end N selection cancelled (see special note). Take lace carr (LC) across twice. Using MC, K2 rows. Take LC across 4 times. Using MC in feeder 1/A throughout, set MB carr for Fair Isle. Using col 1 in feeder 2/B, K2 rows. Take LC across 4 times. K1 row. Using col 2 in feeder 2/B, K1 row. Take LC across 4 times. K2 rows. Take LC across 4 times. K2 rows. Take LC across 4 times. Set main carr for st st and using MC, K2 rows. Take LC across 4 times. Using MC, K4 rows. RC 58 CAR. Reverse knitting as before\*\*. Set RC at 000. CAL. K5 rows. CAR. Insert punchcard/program patt 3. Start and work in transfer lace patt throughout. K until RC shows 108[112:116].

## SHAPE ARMOLES

Cast off 13[24:35] sts at the end of next 2 rows. 120[122:124] sts. K until RC shows 194[198:202]. CAR.

## SHAPE NECK

Note patt row. Using a separate piece of MC, cast off 40 sts at centre. Using nylon cord, K 40[41:42] sts at L by hand, taking Ns down to NWP. Cont on rem 40[41:42] sts at R for first side. K1 row. Cast off 3 sts at neck edge on next and every foll alt row 6 times in all, K1 row. Cast off 2 sts at neck edge on next and every foll alt row 5 times in all. RC 216[220:224].

## SHAPE SHOULDER

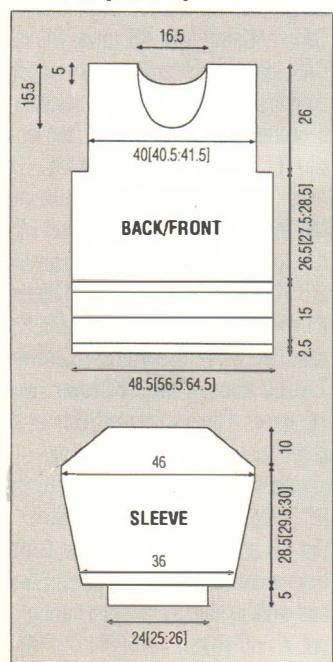
WK over rem 12[13:14] sts. CAL. Reset punchcard/program patt for noted row. Unravel nylon cord from sts at L bringing Ns down to WP. Keeping patt correct, K1 row. Reset RC to 194[198:202] and work L side to correspond with R.

## FRONT

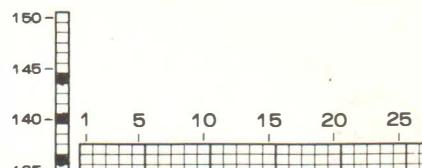
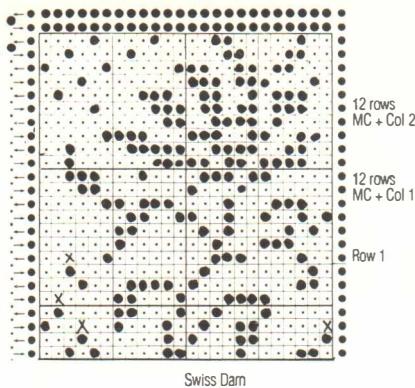
Work as given for back until RC shows 152[156:160]. CAR.

## SHAPE NECK

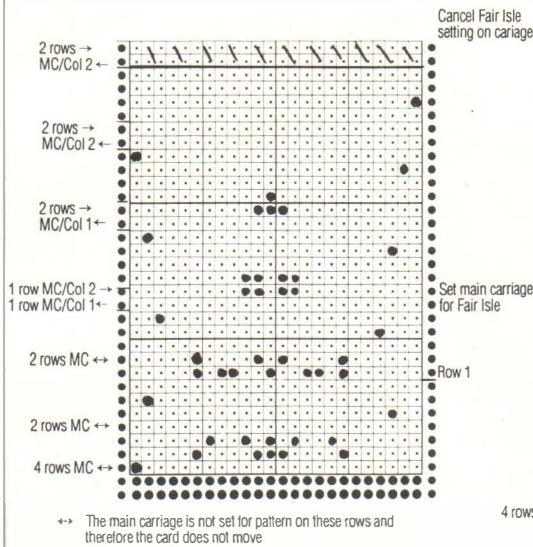
Note patt row. Using a separate piece of MC, cast off 14 sts at centre. Using nylon cord, K 53[54:55] sts at L by hand, taking Ns down to NWP. Cont on rem 53[54:55] sts at R for first side. K1 row. Cast off 1 st at neck edge on next row, K1 row. Cast off 4 sts at neck edge on next and every foll alt row 4 times in all, K1 row. Cast off 2 sts at neck edge on next and every foll alt row 6 times in all, K1 row. Dec 1 st at neck edge on next and every foll alt row 8 times in all, K2 rows. Dec 1 st at neck edge on next and every foll 4th row 4 times in all. 12[13:14] sts. K until RC shows 216[220:224].



## PATTERN 1



## PATTERN 2 LACE AND FAIR ISLE

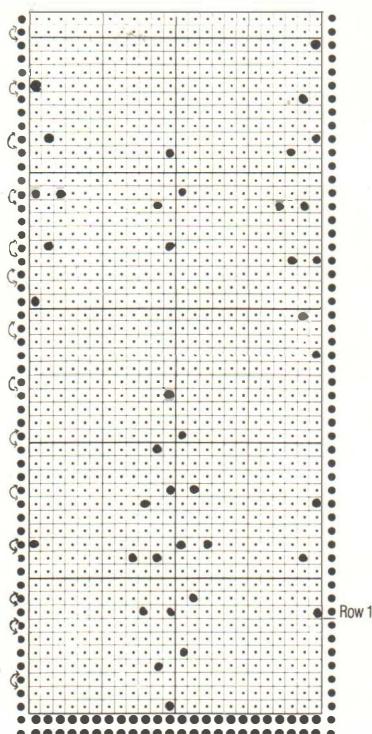


Cancel Fair Isle setting on carriage

Set main carriage for Fair Isle

4 rows MC

## PATTERN 3



2 rows MC + Col 2

2 rows MC + Col 2

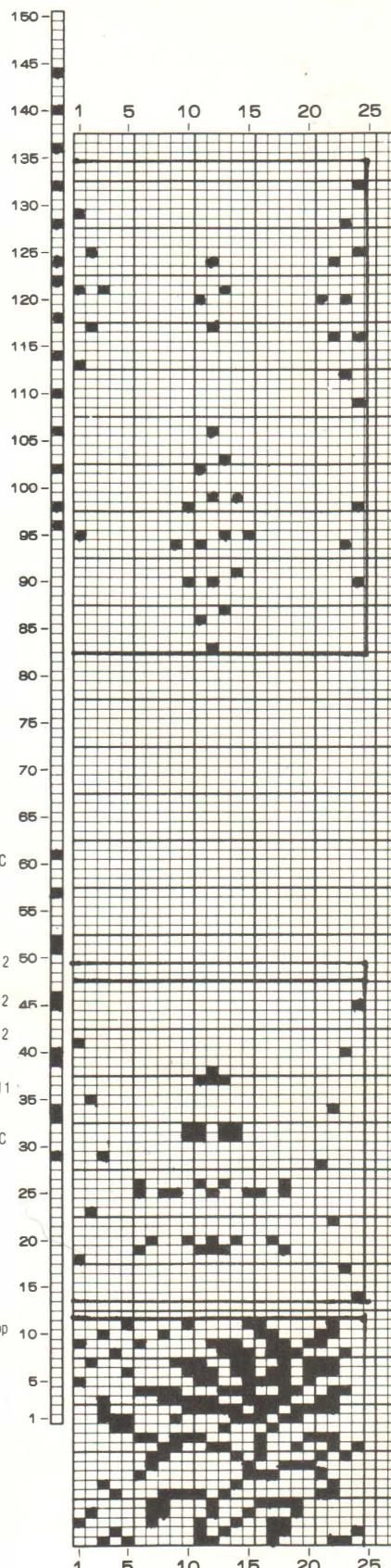
1 row MC/Col 2

1 row MC

2 rows MC + Col 1

2 rows MC

Read from bottom to top



## SHAPE SHOULDER

WK over rem 12[13:14] sts.

CAL. Reset punchcard/program patt for noted row. Unravel nylon cord from sts at L bringing Ns down to WP. Keeping patt correct, K1 row. Reset RC to

152[156:160] and work L side to correspond with R.

## SLEEVES

Push 108 Ns to WP. Using WY and MT, cast on and K a few rows ending

CAR. Using nylon cord, K1 row. Set RC at 000. Using MC and MT, K3 rows. CAR. Reverse knitting. Take CAL. Work lace/Fair Isle section as given for back from \*\* to \*\*. After reversing knitting the second time, follow the all over

PATTERN 3

PATTERN 2 LACE AND FAIR ISLE

PATTERN 1

lace section as given for back. At the same time when RC shows 6[5:3], inc 1 st at each end of next and every foll 7th[6th:5th] row 9[15:11] times in all. 126[138:130] sts. K5[0:5] rows. Inc 1 st at each end of next and every foll 6th row 6[0:4] times in all. 138 sts. Place a marker at each edge. K until RC shows 117[121:125]. Place a marker at each edge (end of underarm seam).

#### SHAPE TOP

Dec 1 st at each end of next 35 rows. 68 sts. Cast off 3 sts at beg of next 6 rows. Cast off rem 50 sts.

#### CUFFS

With RB in position set machine for 1x1 rib. Push 75[77:79] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. Work as given for back to \*. WK.

#### BACK NECKBAND

With RB in position set machine for 1x1 rib. Push 105 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Slide lever II. Using MC, cast on and K3 tubular rows. Set RC at 000. Using T3/3, K2 rows. Inc T by one dot on next 3 rows to T4/4. K until RC shows 25. Transfer sts to MB. Using MT, K1 row. With wrong side facing, pick up back neck and hang evenly on to Ns. K1 row manually and cast off fairly tightly in front of gate pegs to prevent neck stretching.

#### FRONT NECKBAND

Work as given for back neckband over 147 Ns.

#### TO MAKE UP

Wash all pieces (see special note) and dry flat.

**Lace and Fair Isle section:** When dry, with wrong side facing, sew the top 4 floats in place above the last lace diamond and the bottom 4 floats below diamond (thus avoiding show through on lace areas).

Block and steam press to correct measurements on wrong side of fabric, avoiding pressure on garter stitch rows, which should be thoroughly steamed. Graft shoulders and remove WY.

**Cuffs:** Hang a cuff back on to needles and with wrong side facing, hang bottom edge of sleeve on to Ns, decreasing evenly to fit. K1 row and cast off fairly tightly as given for neckband.

Set in sleeves, matching markers to sleeve underarm seam beginning and end. Join side and sleeve seams. Join neckband seams. Insert shoulder pads 1cm into sleeve head. Swiss darn using col 2 as shown on punchcard diagram at bottom edge of garment.



Jackie Stott



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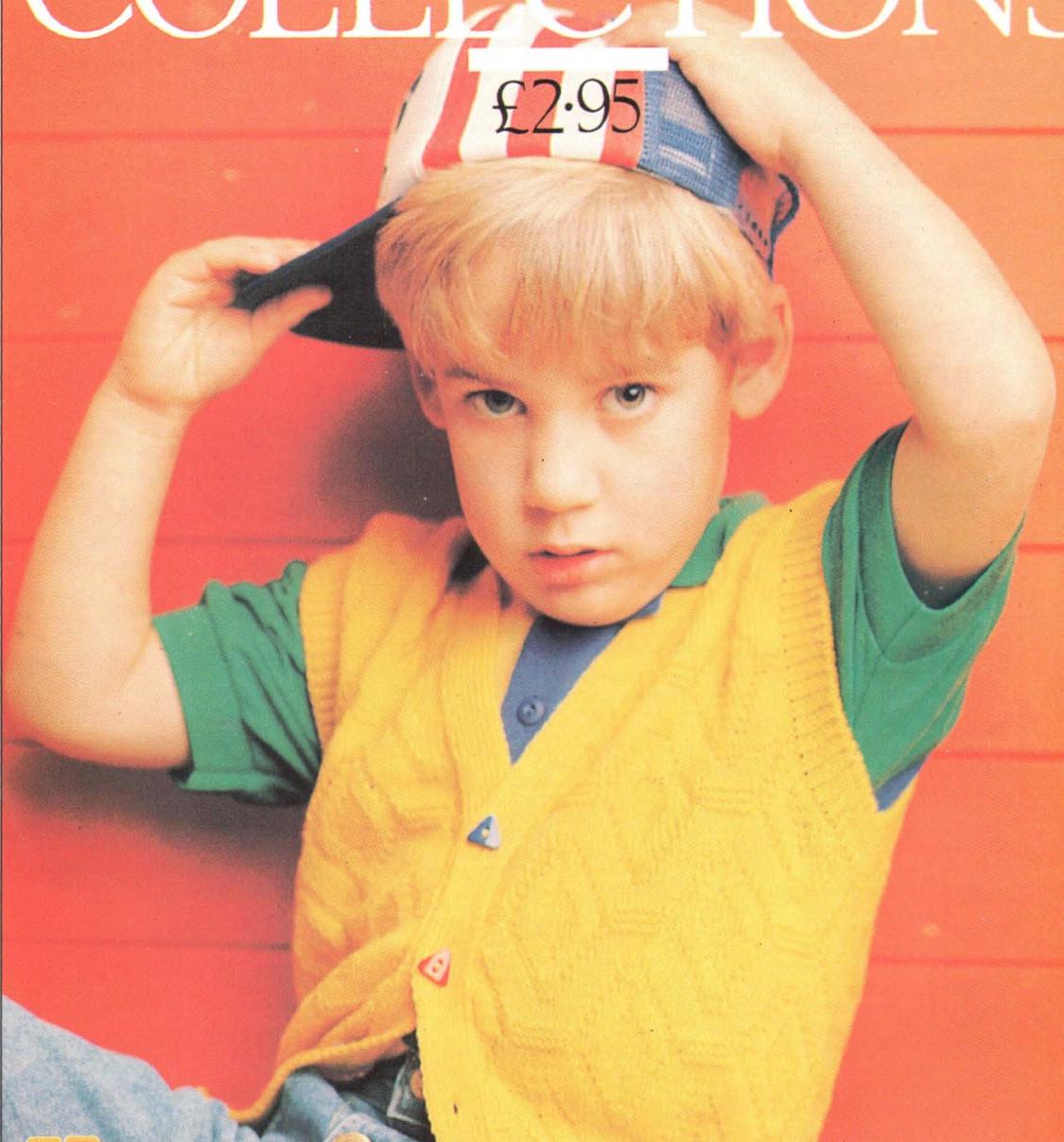
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